

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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AEOLIAN-SKINNER GOES TO NEW BOISE CHURCH

"CATHEDRAL OF THE ROCKIES"

Large Methodist Edifice in Idaho Capital Dedicated in Series of Services—
David A. Wehr Is Organist and Choirmaster

The new edifice of the First Methodist Church, Boise, Idaho, designed by Harold E. Wagoner, Philadelphia, and Judd Jones, Boise, and renamed "The Cathedral of the Rockies," was consecrated Jan. 8. David A. Wehr, organist-choirmaster, was responsible for the music at a series of services in which Bishop A. Raymond Grant of the Portland area of the Methodist Church and church officials and the ministers of neighboring churches took part, and at a "legislative" service, a candlelight vesper, in which a former governor of the state, state representatives and the chaplain of the state house of representatives participated.

The church has 11 choral and musical groups with a total membership of more than 650. Mrs. Wehr is in charge of the children's choirs.

The new Aeolian-Skinner organ was designed by Joseph Whiteford, Lawrence Schoenstein and Mr. Wehr. The main organ is divided in chambers on each side of the chancel with an antiphonal division in the rear of the church above the gallery. A hooded Fanfare Trumpet at both 8 and 4 ft. pitches on the great is playable from the choir.

The installation of the instrument was under the direction of Paul Haggard, Oklahoma City. Tonal finishing was completed by Thomas V. Potter. The tonal design is as follows:

GREAT

Quintade, 16 ft., 61 pipes
 Principal, 8 ft., 61 pipes
 Bourdon, 8 ft., 61 pipes
 Spitzflöte, 8 ft., 61 pipes
 Octave, 4 ft., 61 pipes
 Rohrgedackt, 4 ft., 61 pipes
 Spitzoctave, 2 ft., 61 pipes
 Mixture, 3-4 ranks, 232 pipes
 Fanfare Trumpet, 8 ft., 61 pipes
 Fanfare Trumpet, 4 ft., 12 pipes
 Carillon Harp Bells (prepared)
 Carillon English Bells, 25 notes

SWELL

Erzähler, 16 ft., 12 pipes
 Viola Pomposa, 8 ft., 68 pipes
 Viola Celeste, 8 ft., 68 pipes
 Kleine Erzähler Celeste, 8 ft., 56 pipes
 Kleine Erzähler, 8 ft., 68 pipes
 Flute a Cheminée, 8 ft., 68 pipes
 Prestant, 4 ft., 68 pipes
 Singend Gedackt, 4 ft., 68 pipes
 Doublette, 2 ft., 61 pipes
 Plein Jeu, 3 ranks, 183 pipes
 Cymbale, 3 ranks, 183 pipes
 Hautbois, 16 ft., 68 pipes
 Trompette, 8 ft., 68 pipes
 Clairon, 4 ft., 68 pipes
 Tremulant

CHOIR

Spitzgelgen, 8 ft., 68 pipes
 Gedacktflöte, 8 ft., 68 pipes
 Dolcan, 8 ft., 68 pipes
 Dolcan Celeste, 8 ft., 56 pipes
 Koppelflöte, 4 ft., 68 pipes
 Rohrmasat, 2½ ft., 61 pipes
 Terz, 1½ ft., 61 pipes
 Blockflöte, 2 ft., 61 pipes
 Scharf, 3 ranks, 183 pipes
 Cromorne, 8 ft., 68 pipes
 Carillon Flemish Bells, # notes
 Carillon Tierce Bells (prepared)
 Tremulant
 Fanfare Trumpet, 8 ft.
 Fanfare Trumpet, 4 ft.

JEAN LANGLAIS WHO WILL HEADLINE RCCO CONVENTION



JEAN LANGLAIS, blind French organist who presides in Cesar Franck's old organ loft in Ste. Clotilde, Paris, has agreed to play at the RCCO convention to be held in St. Catharines, Ont. the last three days

of August. His recital will be a feature of the opening day. Additional news about this national meeting will be found in the RCCO pages.

Watch for further information.

PEDAL

Resultant, 32 ft.
 Contra Bass, 16 ft., 32 pipes
 Bourdon, 16 ft., 32 pipes
 Quintade, 16 ft.
 Erzähler, 16 ft.
 Octave, 8 ft., 32 pipes
 Bourdon, 8 ft., 12 pipes
 Quintade, 8 ft.
 Choral Bass, 4 ft., 12 pipes
 Flute, 4 ft., 12 pipes
 Mixture, 3 ranks, 96 pipes
 Contre Hautbois, 32 ft., 12 pipes (prepared)
 Bombarde, 16 ft., 32 pipes
 Hautbois, 16 ft.
 Trompette, 8 ft., 12 pipes
 Clairon, 4 ft., 12 pipes
 Cromorne, 4 ft.

BILL HAWKE IN HOSPITAL MENDING FROM INJURIES

H. William Hawke, widely known on both sides of the border between Canada and the United States and the teacher of prominent organists in both countries, is in a hospital with a fractured rib and other complications ("not serious" he says), the second member of the Willan scholarship committee to suffer an accident (the G. K. Drynans are recovering slowly!).

Mr. Hawke, long organist and choirmaster at St. Mark's, Philadelphia, returned to Canada nearly a decade ago. He has been active in both the AGO and the RCCO.

TWO HUNDRED singers took part in the choir festival held Jan. 29 at the East Liberty Presbyterian Church, Pittsburgh.

WESTMINSTER CHOIR TOUR EXTENDS OVER 8 STATES

The 40-voice Westminster Choir was away from the college at Princeton, N.J. most of the month of February on a tour embracing eight states. Beginning Feb. 16 in Detroit the choir was heard successively in Westerville, Ohio, Marion, Ind., St. Louis, North Newton, McPherson, Winfield and Salina, Kansas, Enid and Oklahoma City, Okla., Knoxville, Tenn., and Bluefield, W. Va. Elaine Brown was guest conductor for the tour and conducted in all except the last two cities where Warren Martin was director.

The program included Palestrina, madrigals and motets, Bach, Brahms, and folk songs of many nations.

FOX PLAYS MARCH DATES IN FIVE STATES, CANADA

Virgil Fox will play the following recital dates in March: Court St. Methodist, Flint, Mich. 8; Moody Bible Institute, Chicago 10; First Presbyterian Church, Clinton, Iowa 12; First Covenant Church, Minneapolis, Minn. 14; All Saints Church, Brookline, Mass. 19, and Yorkminster Baptist Church, Toronto, 21.

HERMAN BERLINSKI, Temple Emanuel, New York City, well-known composer of music for the synagogue, will be heard in recital March 12 at St. Luke's Episcopal Church, Evanston, Ill.; the North Shore AGO Chapter is sponsor.

ELEVENTH CONFERENCE HELD AT NORTHWESTERN INGRAM, ARNATT HEADLINERS

Milhaud, New Lovelace Heard on Pre-Conference Program—Emphasis on Choir System, Improvisation—Arnatt Recital

The eleventh annual midwinter conference on church music, a popular fixture in the lives of church musicians in the Chicago area, was held this year Feb. 6 and 7 in Lutkin Hall on the Evanston campus of Northwestern University. The admirable flexibility with which these conferences are planned means not only that no two of them are alike but that no two even serve the same portion of the complete church music picture.

Last year with André Marchal as distinguished guest, the meeting revolved about his recitals and master classes and the emphasis was completely organ.

Two years ago the conference was held in conjunction with a church conference, serving entirely different needs.

This year two emphases dominated the conference, aspects of the comprehensive choir system and the use and need for an adequate improvisation technique for the realization of an integrated, cohesive church service. These two facets were suitably represented by Madeline Ingram, Lynchburg, Va. College, and Ronald Arnatt, Christ Church Cathedral, St. Louis.

Without such an overwhelming name as Marchal to attract visitors, the conference was not as well attended this year, and only comparatively neighboring states were represented. A total registration of 112 included Northwestern students and many church musicians from the Chicago area. An exchange student from Nigeria could hardly qualify among those making journeys expressly for the meeting.

Pre-Conference Program

Following a long precedent, a Sunday evening choral event, this time at the First Methodist Church, Evanston, foreshadowed the conference. Not enlisting orchestra nor such extensive choral resources as last year, it provided again its usual opportunity to make acquaintance with worthy works not often heard.

Two works were programmed in this midwinter festival concert. Rabbi Herman E. Schaalman and Cantor Robert Handwerger of Temple Emanuel, Chicago, were guest participants and William Ballard was conductor in Darius Milhaud's Sabbath Morning Service. The work, with much linear rather than choral writing, was sung well by the combined university a cappella choir and the church choir. The fine narration of the rabbi and the highly characteristic singing of the cantor added greatly to the flavor of the performance of this striking work.

Austin Lovelace conducted a first performance of his own new cantata, Job of Uz, just published by Canyon Press. Six soloists and Timothy Cahill at the organ aided the choirs in a creditable presentation of this interesting and effective new work. The work of a brass octet was not always impeccable but on the whole it was an addition likely to be used in many future performances of the cantata. The work's climaxes are well realized; the text is a little on the wordy side.

Improvisation Session

The official opening session of the conference was Ronald Arnatt's lecture-dem-

HEADLINERS AT MIDWINTER CONFERENCE



MADELINE INGRAM



RONALD ARNATT

onstration on improvisation. Uses and techniques both were stressed, with facile and intensely musical illustrations. Mr. Arnatt's own skill in this too often neglected church music art made him the ideal choice for this subject, giving listeners a real goal at which to shoot. Those who missed the opening session were treated to another example in Mr. Arnatt's recital encore.

Choir Lecture

Mrs. Ingram's first session followed the break for luncheon. We believe an unbroken lecture of an hour and a half puts anyone at a disadvantage, especially immediately after luncheon. But Mrs. Ingram's personality, wide experience and practical attitude served her well and provided considerable information of value to the listeners. Her remarks at this session were confined to the earlier ages; we should like to have seen her ideas applied in practice.

A coffee break divided the lecture from a question session in which Mrs. Ingram, Mr. Arnatt and Theodore Lams of the university school of music parried questions from the floor. Nothing very new or thought-provoking rose to the surface here except for Mrs. Ingram's ready answers to direct questions about how she actually meets various specific problems in her own church situation. The usual attempts of one or two delegates to monopolize the question times were again in evidence.

Arnatt Recital

Mr. Arnatt made remarkably good use of the old Casavant in Lutkin Hall (originally pictured on the front page of the first issue of THE DIAPASON). The Monday evening program was a demanding one largely of less familiar works—a suitable selection for an audience of professional musicians. In the first half of the program, a lucid unfolding of the Bach *Vom Himmel hoch* Variations was the highest spot. Some spontaneous explanatory comment of real pertinence to the music to be heard preceded the hearing;

a warm and coherent playing of the Franck *Pastorale* followed it.

The second half of the program was music of our own time. One of the finest performances of the Sowerby Toccata we have heard was followed by two of Mr. Arnatt's own Plainsong Preludes, the *Pange Lingua* harmonically much in the current British idiom and the Good Friday Antiphon beginning with some pungent modern counterpoint. The Bernard Reichel *Pastorale* had tongue-in-cheek references to other music; there was irony mixed with its wit. Richard Dirksen's Sonata was of especial interest, particularly its fine rhythmic opening movement. Mr. Arnatt's understanding, technical skill and ability to communicate were of great assistance in the contemporary works.

Second Day

Mrs. Ingram's Tuesday morning session was concerned with the difficult junior-high age. Basing her approach firmly on modern psychological thinking, she made her own success with this age group easy to believe. Again, a demonstration would have livened and clarified her ideas more than the long lecture could possibly have done.

Delegates were invited to remain for an after-lunch student convocation at which students in Northwestern's school of music played.—FC and CB

MARKEY TO CONDUCT FIRST MAJOR MUSIC IN NEW POST

The first major musical performance at the Madison Avenue Presbyterian Church, New York City, under the direction of Dr. George B. Markey, FAGO, will be that of Mozart's Requiem March 19 with the accompaniment of string orchestra and organ.

THE DIAPASON

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**LIST MARCH DEDICATORIES
OF COBERT-LABERGE GROUP**

John Weaver will play the dedicatory recital March 12 of the new Schantz at St. Stephens Church, Kearney, N.J. and will be heard March 20 in Christ Chapel, Riverside Church, New York City.

Wilma Jensen will open the new Möller organ at the Beverly Hills Community Church, March 1 and Marilyn Mason will do the honors March 5 on the new Möller at the Douglas Avenue Methodist Church, Springfield, Ill.

Catharine Crozier will play for the Harrisburg AGO Chapter March 7 and with the All-University symphony orchestra March 12 at the University of Rochester.

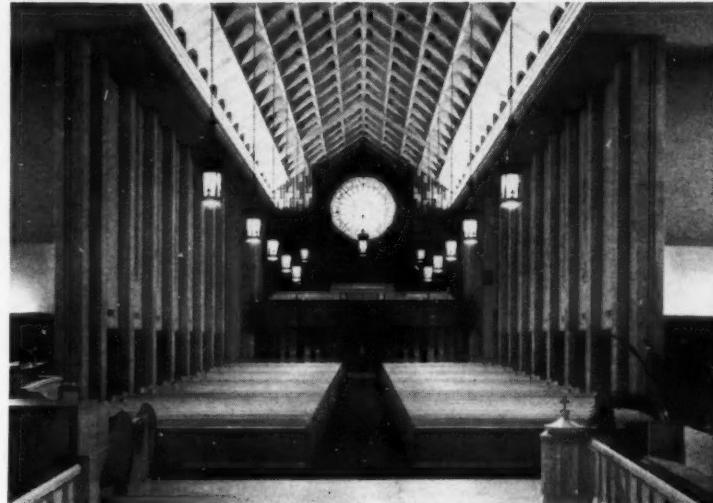
George Markey will play for the Metropolitan New Jersey AGO Chapter March 14 at the Central Presbyterian Church, Montclair, and Ray Ferguson will appear March 21 at the First Presbyterian Church, Fort Wayne, Ind.

Claire Coci will play March 26 at the Douglass Memorial Church, Baltimore, a recital postponed from Jan. 29.

Marie-Claire Alain will complete her tour March 14 at the Central Presbyterian Church, New York City and return to France the following day.

**HARVARD PROGRAM HONORS
ALBERT SCHWEITZER'S 86TH**

A program in honor of the 86th birthday of Dr. Albert Schweitzer was given Jan. 12 in the Busch-Reisinger museum, Harvard University. The Friends of Albert Schweitzer and the Harvard-Radcliffe organ society were sponsors and Melville Smith, organ and harpsichord, Louis Speyer, oboe, Noah Bielski, violin, and members of the Harvard University choir, John Ferris director, were heard in a program which included: Prelude and Fugue in C major, Christ, der du bist der heile Tag partita, and Concerto in C minor for oboe, violin and harpsichord, Bach; Veni Creator Spiritus, De Grigny, and Fantasia on The Garden Hymn, Arthur Shepherd.

NEW AEOLIAN-SKINNER IN "CATHEDRAL OF THE ROCKIES"**MONTREAT, N.C. CONFERENCE
LISTS FACULTY FOR SESSION**

The staff at the music conference at Montreat, N.C. July 13-16 will include: Elaine Brown (choral conducting), Austin Lovelace (organ technique), Madeline Ingram (children's choirs), Charles H. Heaton (choral repertoire), James Hart (youth choirs), James Sydnor (hymnology), and Dr. and Mrs. Richard Peek (handbells and new organ and choral repertoire). Recitals, lectures, panel discussions and recreational activities will also be offered.

**GORDON YOUNG IS SOLOIST
AT ORCHESTRAL CONCERT**

Gordon Young will be soloist March 4 in the Handel Concerto 2, Op. 4 with Detroit's Scandinavian symphony orchestra in the Scottish Rite Cathedral. He also is to play the first Detroit performance of his own Sonata in A minor.

**CCWO ANNOUNCES ANNUAL
CONTEST FOR YOUNG WOMEN**

The Chicago Club of Women Organists has announced its annual Gruenstein memorial competition for young women 18 to 35. Named in honor of the founder of THE DIAPASON, the contest carries a prize of \$100 and a recital sponsored by the club. Entrance blanks and the \$5 entrance fee must be received by April 1. They, as well as requests for information, should be directed to Alfild Hvass, 4250 North Mozart St., Chicago 18.

**NEW YORK CHURCH OFFERS
CONCERT OF SACRED MUSIC**

A concert of sacred music March 5 at the Church of Our Saviour, New York City will include: Three Church Sonatas, Mozart; Stabat Mater, Caldara; Temptation of Jesus, Burkhard; O Holy Jesus, Rohlig, and Te Deum, Mozart, Johannes F. Somary, ChM, will conduct.

**LADY SUSI JEANS' SPRING
TOUR ANNOUNCED IN FULL**

The transcontinental tour of Lady Susi Jeans, beginning just after Easter and extending to late May, will include master classes in conjunction with several of her recitals for AGO chapters. She will also lecture at several universities in the East. Her tour includes these April appearances:

New York City AGO Chapter 5; Westminster Choir College 6; Yale University lecture 7; Harvard University master class 11; Kresge Auditorium, MIT 12; University of Michigan lecture 14; Chicago AGO Chapter recital 17, master class 18; Denver, Colo. AGO Chapter recital 21, masterclass 22; Sacramento, Cal. AGO Chapter 24; University of California, Berkeley 26; Seattle, Wash. AGO Chapter 28; Vancouver RCCO centre master class 29 and recital May 1.

Remaining May dates are:

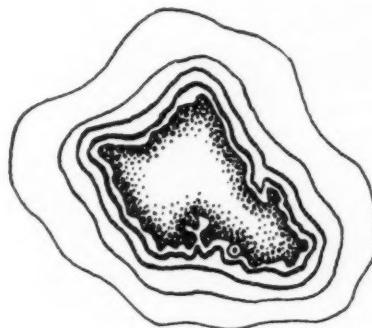
Los Angeles (schedule incomplete) 2-6; Houston, Tex. AGO Chapter recital 8, master class 9; University of Minnesota 14; Winnipeg 17; London, Ont. RCCO Chapter 19; Methuen, Mass. 26.

**SCHREINER RECORDS 3 TV
SHOWS AT SLC TABERNACLE**

Three half-hour television programs recorded by Dr. Alexander Schreiner at the Tabernacle in Salt Lake City and released by National Educational Television stations are being seen in many parts of the country. They will continue running at least another six months.

Dr. Schreiner discusses the background, temperament and compositional techniques of chief composers of the German Baroque, the German Romantic and the late French Romantic periods.

The first program includes Fugue in C major, Buxtehude, Fugue in C major and Triple Fugue in E flat, Bach. The second includes Sonata 1, Mendelssohn, and Canons in B minor and B major, Schumann. The concluding program includes Fantaisie in A major, Franck, Meditation Religieuse, Mulet, and Finale, Symphony 1, Vierne.



IN THE GOLDEN AGE of clipper ships Boston was the home port for many a trip to the South Sea islands.

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To help you develop this itch, we have developed two Program Building Kits of general anthems.

Only proved materials have been included in these bound collections of separate publications. The binding is merely for convenience in handling: each publication is available separately if you wish to order single titles in quantity. Check the indicated boxes on the coupon to receive either or both of these Program Building Kits on 30 day approval.

SATB—No. 18

GENERAL ANTHEMS (Easy-to-Medium). These are anthems that will "wear well" during the Sundays when the topic can be approached musically and textually in many ways. They will always strike at least a third or a fifth with the sermon, and sometimes a unison or octave. Many biblical and hymn texts.

Contents: *The Earth Is the Lord's* (McCormick); *Go Ye into All the World* (McCormick); *God Has Gone Up with a Shout* (Klein); *God Is a Spirit* (McCormick); *He Guides Me in His Way* (Harter); *I Am the Vine* (McCormick); *If I Go Not Away* (McCormick); *In This Our Time* (Ringwald); *Jacob's Vision* (Ringwald); *O Come, Loud Anthems Let Us Sing* (Kirk); *O Sing a New Song* (Angell); *O Very God of Very God* (Warner); *Praise to the Lord* (Hornbrook); *Rejoice Ye Pure in Heart* (Messiter-Angell); *Thanks Be to Thee* (Roff); *Twenty-Third Psalm* (Harter).

SATB—No. 19

GENERAL ANTHEMS (Medium-to-Advanced). Anthems of permanent value that the choir and congregation will continue to find inspiring and worshipful. Texts from the Bible and from hymns, with freshly-created music, make these anthems repeatedly useful throughout the course of the year.

Contents: *The Beatitudes* (Simeone); *Hark! A Thrilling Voice Is Sounding* (Marsh); *He Took a Child* (Emig); *I Heard the Voice of Jesus* (Lockwood); *In Peace and Joy I Now Depart* (Edmonds); *Let Not Your Hearts Be Troubled* (Harter); *A Light Shines Forth* (Clokey); *A Mighty Fortress Is Our God* (Luther-Simeone); *O Praise the Lord* (Jolley-Hoggard); *Praise to God, Immortal Praise* (Warner); *See Wee May Sing* (Lockwood); *The Ten Commandments* (Ringwald); *Thine Is the Power* (Roff); *Waters of Heaven* (Clokey); *With Joy We Hail the Sacred Day* (Tans'ur-Hutson); *Ye That Believe* (Clokey).

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Three-Manual in Rear Choir Loft
Within Base of 1854 Tower—
John Winship Lewis, Organist-Director Collaborates on Design

In the fall of 1961 the First Presbyterian Church of Baltimore, Maryland will celebrate the 200th anniversary of its founding. During the American Revolution the Maryland committee on correspondence included practically all the founding fathers of First Presbyterian. Almost all other Presbyterian congregations in the city have stemmed from this Mother Church.

The present fine Gothic church was built in 1854 of New Brunswick free stone after a design by the English architect, Nathan G. Starkwether. The spire of the building, rising 265 feet above the street, can be seen from all parts of the city and is said to be the tallest church spire south of New York.

The new organ will be installed in the rear choir loft within the base of the tower. The great, pedal and positiv divisions will stand freely, bracketed above the choir in a functional arrangement. Part of the original casework from an early Roosevelt organ will be reused to conceal the lower portions of the instrument.

The music of the parish has always been centered in the rear choir gallery. James Winship Lewis, organist and director of music at the church for many years, is also director of several Baltimore choral societies.

The following stoplist was drawn up by Richard Piper, Austin tonal director, in consultation with Mr. Lewis and Dr. William H. Barnes, adviser to the church. Charles L. Neill, Austin representative, handled the negotiations with the church.

GREAT

Quintaten, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Quintaten, 4 ft., 24 pipes
Octave Quint, 2½ ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Chimes

SWELL

Rohrgedeckt, 16 ft., 68 pipes
Hohlfööte, 8 ft., 68 pipes
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Principal, 4 ft., 68 pipes
Rohrflööte, 4 ft., 24 pipes
Doublette, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Fagot, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Clairon, 4 ft., 68 pipes
Tremolo

CHOIR

Gedeckt, 8 ft., 68 pipes
Flauto Dolce, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Prestant, 4 ft., 68 pipes
Nazard, 2½ ft., 61 pipes
Blockflööte, 2 ft., 61 pipes
Krummhörn, 8 ft., 68 pipes
Bombarde, 8 ft., 36 pipes
Tremolo

POSITIV

Nason Flute, 8 ft., 61 pipes
Koppelflööte, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Siffööte, 1 ft., 61 pipes
Sequialtera, 2 ranks, 122 pipes
Cymbal, 3 ranks, 183 pipes

PEDAL

Resultant, 32 ft., 32 notes
Principal, 16 ft., 32 pipes
Quintaten, 16 ft.
Gedeckt, 16 ft.
Octave, 8 ft., 32 pipes
Spitzflööte, 8 ft., 32 pipes
Gedeckt, 8 ft.
Choral Bass, 4 ft., 32 pipes
Spitzflööte, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Bombarde, 16 ft., 32 pipes
Fagot, 16 ft.
Bombarde, 8 ft., 12 pipes
Krummhörn, 4 ft.

ECHO

Salicional, 8 ft., 61 pipes
Vox Celeste, 8 ft., 49 pipes
Fernflööte, 4 ft., 61 pipes
Vox Humana, 8 ft., 61 pipes
Tremolo

OAK PARK PSALM FESTIVAL LED BY GERHARD SCHROTH

A "choral festival of psalms" was held Feb. 12 by the Oak Park-River Forest council of churches at the First Congregational Church, Oak Park, Ill. Gerhard Schroth was the conductor and Mary Alice Power the service organist; Lois Lundvall played the voluntaries.

O WORD of God Incarnate, tune Munich, is the hymn-of-the-month for March selected by the National Federation of Music Clubs.



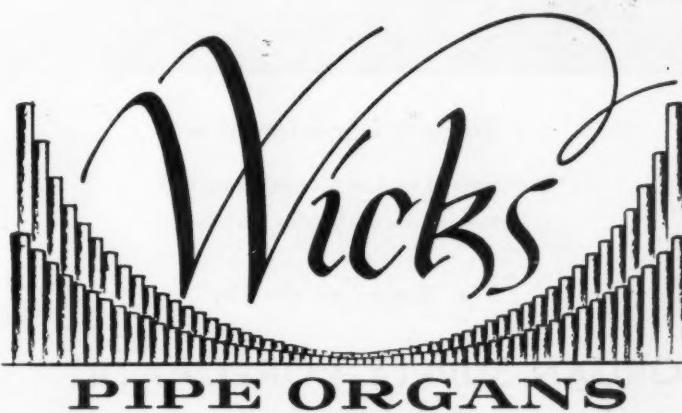
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Rejoice the Lord is King	Eric H. Thiman	.25
The Lord is Risen	Joseph Roff	.22
The Crown	Mary Caldwell	.22
Hosanna! (Canticle of the Martyrs)	Vittorio Giannini	.25
This is the Day (4-part)	Palestrina, ed. Pizzaro	.25
Drop, Drop, Slow Tears	Frank Scherer	.20
On the Way to Jerusalem (Olivet)	J. H. Maunder	.22
Easter Carol (S.A.B.)	Charlotte Garden	.22
The Day of Resurrection (S.A.)	Richard Warner	.22

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ANTHEMS for GENERAL USE

(For Mixed Voices unless otherwise noted)

Holy is the True Light	Eric H. Thiman	.25
Blessed City, Heavenly Salem	Eric H. Thiman	.30
Sing We Merrily	Channing Lefebvre	.25
Eight Orisons	Harold Friedell	.25
Lead Thou Me	G. Schreck, ed. C. Dickinson	.22
Let All Men Hear (T.T.B.)	Lloyd B. Tuttle	.22
Let Us With a Gladsome Mind (Unison)	Christopher Thomas	.18

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Choral Fantasy on "Christ the Lord Hath Risen"	Flor Peeters	2.50
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Atlanta Honors Hugh Hodgson with Window

HUGH HODGSON



Dr. Hugh Hodgson, organist and master of choristers at St. Luke's Episcopal Church, Atlanta, Ga., for more than 30 years, was honored with the dedication of a beautiful German stained glass window at a ceremony at the morning worship Jan. 22.

Dr. Hodgson retired last year as head of the department of music at the University of Georgia which he founded in 1928 on the Athens campus. He also was chairman of the university's division of fine arts. Presently, he is emeritus regents professor of music for the state university system. He was designated a regents professor, one of only five such men to hold this coveted honor, by the university's board of regents in 1948. Prior to his retirement from the university, he commuted to Atlanta at least once and oftentimes several times a week, to attend to his responsibilities at St. Luke's Church.

Present for the dedication were many distinguished guests, including a large group of prominent Atlanta area musicians and many of his former students.

Appropriately, the window is placed above the organ console in the chancel. It was given by the choir, which also interested various friends and parishioners in expressing appreciation for Dr. Hodgson's enrichment of their worship. The window was created especially for the Church by the Mayer Company, of Munich, Germany, with close consultation by Dr. Hodgson who visited the firm's offices on his annual summer trip to Europe last year. The pattern is an interpretation of the Benedictine, one of the canticles in Morning Prayer.

At the service of dedication, with Dr. Hodgson at the organ, the 60-voice choir sang the deCoster Benedictine and Lovely Appear, Gounod's Redemption.

Dr. Hodgson, a member of the Atlanta

AGO Chapter, is founder and former dean of the Athens-University of Georgia Chapter. He is listed in Who's Who in America, and the Directory of American Scholars.

SING COMMISSIONED WORKS AT 7TH BUFFALO FESTIVAL

The seventh annual Three Choir Hymn festival was held Feb. 12 at St. Paul's Episcopal Cathedral, Buffalo, N.Y. Carrying out one of its major objectives, three newly commissioned works were sung this year: Cantata on Pange Lingua by the young Canadian composer and conductor, Godfrey Ridout; Charlotte Lockwood Garden's anthem, Come Ye Servant People, and Hans Vigeland's youth anthem, My Faith It Is an Oaken Staff. Participating choirs were from Holy Trinity Lutheran, Westminster Presbyterian and the host cathedral.

MISSE DI MINUIT by Marc-Antoine Charpentier was sung Jan. 1 at the Old Stone Church, Cleveland with W. William Wagner conducting from the console.

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VALPARAISO UNIVERSITY CHURCH MUSIC SEMINAR

Sixteenth Annual Conference
April 6-9, 1961

The sixteenth annual Valparaiso University Church Music Seminar will be held on the campus of Valparaiso University on the first week-end after Easter. It will open on Thursday evening, April 6, with a concert by the University-Civic Orchestra and will close on Sunday morning with a Festival Service in the University Memorial Chapel. Friday's and Saturday's sessions will feature lectures, round table discussions, choral demonstrations and recitals on the new Schlicker organ.

Participating in this conference will be the famous Westphälische Kantorei from Herford, Germany, under the direction of Dr. Wilhelm Ehmann. Dr. Ehmann will give a lecture with demonstrations by his choir and instrumentalists of 16th and 17th century choral and instrumental music. The Kantorei will present a concert in Memorial Chapel on Saturday evening, April 8th. Also participating in the programs of the seminar will be the choirs from Concordia Teachers College (River Forest) and Valparaiso University.

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An Organist Ponders His Income Tax

By FRED STIVENDER

Too often the musician thinks that his profession is one apart to itself and that it has been omitted from income tax benefits that are commonly available to the business man. Surprisingly enough, your attitude toward taxes has a great bearing on how much you might deduct. Rather than maintaining the position that no other profession is similar to that of the church musician, for the maximum tax advantage you should favorably compare it with that of an average businessman. Granted this takes away from the esthetic, but when it saves you several tax dollars, you will no doubt find the attitude quite beneficial for the moment.

Income.

The Government is first and foremost interested in your total income. Any salary will be reported to you on Form W-2. It is up to you to maintain an accurate record of your various income sources, such as: recitals, lessons, weddings, funerals, salary paid for substituting, special programs, lectures, instrument rental, royalties, and any other income. Your appointment book is one means of doing this. If you regularly deposit all income and disburse by check, you are in a better position to defend yourself, should tax litigation ever arise.

Non-Salaried Professional Deductions.

As an independent teacher, performer, artist, professional or lay organist or choirmaster, you are primarily interested in your legitimate deductions. For other than straight salaried persons, it is advisable to use Schedule C, Form 1040, for a recap of income and expenses, which form is virtually self-explanatory.

If your car is essential to your profes-

FRED STIVENDER



FRED STIVENDER, Certified Public Accountant, is presently the chief accountant for the city of Leesburg, Florida. A graduate of Bowling Green Business University, Ky., he has done postgraduate work at George Peabody College, Florida State University, and the University of Florida. An amateur musician, he studied organ under Luis Harold Sanford. Presently on the board of the Central Florida AGO Chapter he was promotion chairman for the 1959 midwinter conclave held at Winter Park. He is on the official board of the Morrison Memorial Methodist Church in Leesburg, chairman of the music committee and in 1958 helped design a new three-manual Aeolian-Skinner for the church.

sion, that portion of its professional use is deductible, usually at 25% per annum.

Likewise, that same portion of the operating expenses is in order—gas, oil, repairs, insurance, taxes, etc. Remember that you must exclude that portion used personally. There are clear rulings that make void any deduction of car use from home to your place of business.

Under line 21, form 1040C, come a multitude of sins. All expenses not otherwise listed come here. To mention just a

few: insurance (professional liability, music equipment, etc.), utilities (office), advertising, stationery and office supplies, postage, paper, telephone (professional only), laundry (for robes, special garb), cost of uniforms or special evening dress, accounting and legal fees (re business), janitorial and maid service for office study, or studio, etc.

Convention and conclave expenses are generally deductible, but usually do not include spouse. Expenses may include transportation, hotel, meals and program charges. Exclude items which are strictly vacation in nature.

Refresher courses and seminars are deductible, if necessary to maintain skills directly and immediately required in your profession. The course must be designed primarily for established professionals to enable them to keep abreast of developments in their fields. Possibly a European trip primarily to see organs and hear music festivals, if done in good faith, might qualify here—it depends on your circumstances. Summer school expenses of teachers incurred for the purpose of obtaining a better position, qualifying for permanent status, increasing salary, or fulfilling personal aspirations are specifically denied. In general, the expenses incurred in getting your education are non-deductible; afterwards keeping it current is deductible. To advance via PhD, etc. is non-deductible. When deductible, you may include tuition, room, rent, travel, and cost of living away from home, in addition to books and other supplies. Payments to voice coaches by professional singers are allowed; hence, the same would hold for organists. It is interesting to note that cost of music lessons in preparation as a music teacher are denied. Be certain you qualify before you claim this deduction, as it is subject to verification. If you qualify, do not fail to claim it.

Accounting and legal fees are usually deductible, if they are incurred in your profession. Tax returns, special work, lawsuits, etc. are generally deductible, unless incurred for unlawful purposes. A professional dancer was allowed deduction for legal fees paid to prosecute a libel suit for protection of his name as a public en-

(Continued on page 26)



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4. Hohlflöte 8'
5. Octave 4'
6. Nachthorn 4'
7. Schweizerpfeife 2'
8. Sesquialtera 2 ranks
9. Mixture 5-6 ranks
10. Trompete 8'

Brustwerk

11. Gedeckt 8'
12. Salicional 8'
13. Principal 4'

Pedal

14. Rohrflöte 4'
15. Kleinoctave 2'
16. Nasat 1 1/3
17. Scharff 4-5
18. Rankett 16'
19. Krummhörn 8'
Tremulant
20. Subbass 16'
21. Octavbass 8'
22. Gedacktflöte 8'
23. Choralbas 4'
24. Schwiegel 2'
25. Rauschpfeife 2 ranks
26. Posaune 16'
27. Clarion 4'

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TACOMA TIPS HAND

The Tacoma, Wash. Chapter, host for the Northwestern regional convention June 13-14, has announced some of its plans.

Delegates from Alaska, Washington, Oregon, Wyoming, Montana and Idaho will hear Lowell Enoch, Pasadena, Cal., open a series of five recitals.

Convention Chairman Charles Adams has arranged further events of variety including a concert by the Capitol Chorale of Olympia, a piano recital, a showing of colored slides of European organs and a Guild choral service with academic procession.

JUDITH DIANA CHADWICK

Rocky Mountain

The Rocky Mountain Chapter met Feb. 6 at the Montview Boulevard Presbyterian Church, Denver. The program consisted of music for organ and instruments. The program included: Sonata da Camera, Corelli; Aria, Peeters; Trumpet Tune, Purcell; Sonata for Organ and Strings, Mozart; Sonatas 5 and 6, Sammartini; Joy of the Redeemed, Dickinson; Toccata, Symphony 5, Widor. A short business meeting followed.

The chapter sponsored the 15th annual adult choir festival Feb. 5 at the Augustana Lutheran Church with 14 choirs participating under the direction of Roger Boyd, ChM, USAF Academy. Jacqueline Wennberg, host organist was recitalist and accompanist. Choral numbers sung were by Brahms, Weelkes, Hassler, Franck, de Lasso, Gretchaninoff and Vaughan Williams.

The Jan. 9 meeting was held at the Wellshire Presbyterian Church. Dean Warner Imig, Colorado University, gave a demonstration of choral technique and diction. A question and answer session was held followed by a short business meeting and refreshments.

JACQUELINE WENNERG

Helena

The Helena, Mont. Chapter held its annual inter-faith junior choir concert Dec. 4 at the Civic center auditorium with 500 children in the chorus. Milton Brown was accompanist for the festival. It was announced that the chapter was to sponsor Joe Munzinger in a recital at St. Helena Cathedral and Geraldine Carlin in an organ vespers service.

CARRI DRUMMOND KEIL

Fort Collins

The Fort Collins, Colo. Chapter sponsored Gerhard Krapf, University of Wyoming, in a recital Jan. 16 at the First Presbyterian Church. Officers and members of the program committee entertained the Krapf family at dinner in the Marvin Bostrom home before the program. Mr. Krapf's recital appears in that section of this issue.

MRS. R. A. RYDER

Albuquerque

The Albuquerque, N.M. Chapter met at the Monte Vista Christian Church Jan. 16 with members of the clergy as guests. The movie Singing Pipes was shown and was followed by a panel discussion on Acoustics in the Church. Participating in the discussion were: Dr. Joseph Blankenship, University of New Mexico; Richard Milner, architect, and Goodsell Slocum, organist, as moderator.

Glenn L. Nelson

Columbia Basin

The Columbia Basin Chapter met at the All Saints Episcopal Church, Richland, Wash. Jan. 9. Charlotte Clayton, Marilyn Newland, Louise Foskett, Helen Madsen and Marge Paul played the following program of Advent, Christmas and Epiphany music: O Come, O Come Emmanuel, Wehmeyer; O Thou of God the Father and Overture and Chorale Alleluia, Bach; Behold a Rose Is Blooming, Brahms; The Shepherds at the Manger, Lizst; In Bethlehem's Stable, Walcha; From Heaven Above to Earth I Come, Pachelbel; Joy to the World, Andrews; Christ the Lord Is Born Today, Tenn. Hulse; The Star Proclaims the King Is Here, Peeters; March of the Wise Men, Gauk-Black.

DELORES KINNEY

Walla Walla Valley

The Walla Walla Valley, Wash. Chapter met Jan. 9 for an organist-minister dinner. A discussion of problems which organists and ministers face was held in the form of a panel with Dean Melvin West moderating. Panel members were Richard Randolph and Stanley Plummer, organists and the Rev. William Foegel and the Rev. Paul Heubach, ministers. Concert, contemporary and sacred music's place in the worship service was discussed as well as the tempo of hymns.

RUTH CHEN

Spokane

Discussion regarding the Germani recital April 17 was the focal point of the Jan. 11 meeting. The program will be at St. John's Cathedral on the new Aeolian-Skinner organ. Questionnaires mailed to clergy concerning music problems, ways in which the AGO might help etc. were received and the response was good. The result will be tabulated to help solve the problems. Following the meeting members and guests heard a seminar-type recital by George Scott, Fullman, Wash.

FLORENCE THOMPSON

Central Arizona

The Central Arizona Chapter met Jan. 16 at the First Baptist Church, Phoenix. A dinner was catered by members of the First Christian Church, after which Dean Vernon Johnson presided over the business meeting. Matthew Sloan reviewed Guild examination requirements, recounted some of his own experiences in taking them and made suggestions and recommendations for those interested in taking the exams.

MARVIN ANDERSON

La Jolla

The La Jolla, Cal. Chapter met Jan. 9 at the Fourth Church of Christ, Scientist. Mildred Newman, host organist, played: Arioso, Pasquet; two Bach Chorale Preludes; Chorale, Jongen; Lied, Vierne; Ruth and Naomi, Van Hulse; Thanksgiving, Purvis. Marjorie Easter played: Fantasie and Fugue in C minor, Bach; Cortège et Litaniae, Dupré. A reception was held at the home of Mrs. Newman at the close of the program.

M. ELIZABETH FLORENT

San Diego

The San Diego, Cal. Chapter met Jan. 9 at the All Saints Episcopal Church for a minister-organist dinner meeting. Lucille Mayer sang three numbers accompanied by Mary Henson. Tapes were heard of Beaumont's Twentieth Century Folk Mass and Vaughan Williams' Mass in G minor. A panel discussion followed with the Rev. Richard Willars as moderator and Louise Blake, Jeanine Hoffmann, Mrs. Robert Cooper and Dr. William Livingston as panel members.

NINA B. HUST

1961 Regional Conventions

May 7-10—Charlotte, N.C.
May 21-24—Washington, D.C.
June 12-14—Des Moines, Iowa
June 13, 14—Tacoma, Wash.
June 18-20—Boston, Mass.
June 19-21—Toledo, Ohio
June 19-21—Wichita, Kans.
June 20-22—Bridgeton, N.J.
June 21-23—Evanston, Ill.
June 26-28—Syracuse, N.Y.
June 26-30—San Francisco, Calif.
June 27-30—Memphis, Tenn.
July 13-15—Portland, Maine
July 17-19—Boulder, Colo.

Attendance at any of these conventions is not limited to those who live in any particular region. Anyone from far or near is welcome to attend.

San Jose

The San Jose, Cal. Chapter and student group held a joint meeting Jan. 22 at the First Presbyterian Church. Wilma Ruth gave an illustrated talk on her tour of Europe with the James Allan Dash Chorale. The business meeting was conducted by Dean Raynold L. Alvin who introduced members of the student group of which Sub-dean Charles Sayers is advisor. Richard R. Jesson described the requirements for the service playing certificate. Following the meeting refreshments were served by Iva Rodgers, Sophia Gulmert and Georgetta Faught.

The chapter attended the annual Santa Lucia festival Dec. 11 at the Immanuel Lutheran Church. Dean Alvin directed the program which featured choir with strings and harp. Included in the festival was a chorale number by chapter member William J. Erlendson.

HELEN FRAZEE

Los Angeles

The Los Angeles Chapter met Feb. 6 at the Bethel Lutheran Church for a smorgasbord dinner and meeting. Dr. Irene Robertson announced the slate of officers to be voted upon in the spring. Clarence Mader showed colored slides of organ cases in Switzerland, France, Italy, Portugal and Spain which he visited last year. Gaylord Carter played the following program: Three Chorale Preludes, Bach; Elegy, Wilan; Supplication, Idyl and Carillon, Purvis; Two Sketches for Organ, Carter; Suite Gothique, Boelmann.

ELFRIDA DOLCH

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter sponsored a program of Music for Organ and Instruments Jan. 15 at the First Congregational Church, Riverside, Cal. Members taking part in the event were Margaret Bray, Ava Irick, Lucille Keeler, Robert Derick, Don Stone, Leslie P. Spelman and Dorothy Hester. Larra Browning Henderson, soprano, was guest soloist. Numbers heard were by Gabrieli, Bach, Krebs, Britten, Strauss, Dencke, Peter, Herbst and Peeters. The Chaffey College combined glee clubs and local instrumentalists assisted.

CHESTER JOHNSON

Kern County

The Kern County, Cal. Chapter met Jan. 9 at the W. A. Herring home with Mrs. Henry Butcher, dean, presiding. After the business meeting a program of organ recordings was played by James Barnett. The social hour was in charge of Mrs. Herring with the assistance of two members.

PHYLLIS INDERMILL

Pasadena and Valley Districts

The Pasadena and Valley Districts Chapter held its dinner meeting Jan. 9 at the Oneonta Congregational Church, South Pasadena, Cal. Preceding the dinner John de Keyser displayed new organ music. Business of the chapter was conducted by Dean Martha Farr with reports by Dr. Hunter Mead, Dr. Orpha Ochse and Ladd Thomas. An extra meeting of the executive committee was called after the dinner. Dr. Ronald Huntington, host organist, played the program listed in the recital pages.

GAYLORD CARTER

Wyoming

The Wyoming Chapter met Jan. 9 at the home of Mrs. Norman Ball with Mrs. W. D. Kingdom as co-hostess. Mrs. Gordon Dick, dean, conducted a program of wedding music, vocal and organ and other than the traditional, stressing the sacredness of the wedding ceremony. Mrs. Fred Powell, guest soloist, sang several numbers. Mrs. Ball's program was: The King of Love My Shepherd Is, Milford; Lord Jesus Christ, Be Present Now, Walther; Postlude in G major and Judas Maccabaeus excerpts, Handel; Now Thank We All Our God, Karg-Elert.

MABEL E. STUBSON

Alamo

The Alamo Chapter met Jan. 9 in the Central Christian Church, San Antonio, Tex. Marvin Soward sang a recital of sacred music, accompanied at the organ by Charles Barnett. Following the program a reception was held in the church parlors for members and guests.

The chapter met Feb. 6 at the University Presbyterian Church, San Antonio, Tex. David Hinshaw, Episcopal Theological Seminary of the Southwest, played the following recital assisted by Kay Torrance and Paul Dowdy, violinists, George Gregory, cellist, Eva Jo McIntyre, soprano and Almarie Liberto, virginalist: Tria Sonata, Opus 1, Corelli; Allegro and Toccata in G minor, Carvalho; Sonata on Tone I, Lidon; Concerto 3, Soler; Prelude and Fugue in E minor, Bruhns; Vater unser in Himmelreich, Sweelinck, Scheidt and Scheidemann; Von Himmel hoch, two settings, Pachelbel; Ach Herr, mich armen Sunder, Walther, J. C. Bach and Buxtehude; Passacaglia and Fugue in C minor, Bach.

EDWIN C. BREEZE

Texarkana

Maynard McConn First Methodist Church, played a program for members of the Texarkana Chapter Feb. 4, postponed because of the weather from Jan. 28. He played works appropriate for all types of services by Mueller, Karg-Elert, Clokey, van Hulse, Bach, Mendelssohn, Benoit, Purvis, Thiman, Buxtehude and Carnevali. With his audience close to the console, he outlined his registration for each number and passed the music to members for inspection. Refreshments were served after the program. At the business session conducted by Dean Irene Pelley plans for a guest recitalist were discussed.

DOROTHY ELDER

Arlington GSG

The Arlington, Tex. Student Group met Jan. 14 at St. Albans Episcopal Church. The two-manual Baldwin was demonstrated by Dennis Johnston and Mrs. Earl Snowden, host organist. Members played numbers after the demonstration.

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News of the American Guild of Organists—Continued

Lubbock

The Lubbock, Tex. Chapter met Feb. 7 at the First Christian Church for a program of organ music played by Mrs. Keith McCarty. Mrs. William Finkner and Mrs. J. P. Kenney. The numbers heard were by Bach, Brahms, Guilmant, Boëllmann, Lacey and Purvis. In the absence of Dean Dutton the business meeting was conducted by Kathleen Thomerson, AAGO.

Mrs. J. P. KENNEY

Houston

The Houston Chapter held its Guild service and hymn festival Jan. 9 at St. Luke's Methodist Church. The preludes were played by N. James Clark, Mrs. William D. Holford and Anthony Rahe. The choir, under the direction of host Edward Acton, led the 400 participating choristers in Wesley's Order for Evening Prayer. Settings for the Magnificat and Nunc Dimittis were written by Dean Robert C. Bennett who was also organist for the service. Dr. Durwood Fleming spoke about the twelve symbols of the church on which the festival was built. Lanson F. Demming played the postlude.

SUE OFIELD

Saline

The Saline Chapter's subscription series for the season started Nov. 1 with Dale Peters, organist and Juanita Teal, contralto in a recital at the First Presbyterian Church, Orange, Tex. Gale Eger was the second organist on the series Feb. 14 at the First Methodist Church, Beaumont. His program appears in the recital section. The chapter will sponsor North Texas State College students in a program March 14 at the Westminster Presbyterian Church, Beaumont. Willis Bodine will close the series May 2 at the First Presbyterian Church, Orange.

HUGH E. THOMPSON

Fort Worth

The Fort Worth, Tex. Chapter met Jan. 9 at the Broadway Baptist Church for its annual ministers' banquet. The program was a panel discussion on What Can We Do to Improve Church Music in our Own Environment? Members of the panel included three ministers and two church musicians. A business meeting followed.

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Central Missouri

The Central Missouri Chapter met Jan. 10 at Breisch's Restaurant, Columbia, for dinner and at Stephens College chapel to attend a faculty recital by Doris Miles Williams. Dean Carl E. Burkel presided over the business meeting in which plans were formulated to sponsor a workshop in April with Charles Hudleston Heaton, FAGO to conduct the sessions for the day and play a recital in the evening.

JACQUELINE B. RAITHEL

Springfield

The Springfield, Mo. Chapter held a luncheon meeting Jan. 28. Dr. Charles Smith reported on the St. Louis midwinter conclave. The possibility of sponsoring an out-of-town recital later in the season was discussed.

TONY V. RITCHIE

Fort Smith

The Fort Smith, Ark. Chapter held its annual clergy dinner Jan. 6 at the Midland Heights Methodist Church. The dinner was prepared and served by the women of the WSCS who are raising money for a building fund and new organ. The invocation was given by Dr. Thomas B. Gallaher, chaplain. The Rev. William Howland was guest speaker and Dr. Don Crosby, tenor, sang a group of Jewish songs.

KATHLEENE KECK

Central Arkansas

The Central Arkansas Chapter met Jan. 10 at the Second Presbyterian Church, Little Rock with Mrs. Everett Bowman as host organist. Following a dinner the group read new anthems. Participating in the program were Bob Burton, Herman Hess and Kenneth Thompson.

ARCHIE Y. MCMILLAN

Lincoln

The Lincoln, Neb. Chapter met Feb. 6 for a dinner meeting at the YWCA. At Union College Paul Reynolds played a recital on the new Wicks organ in Engel Hall. His program included: Grand Jeu, Du Mage; Elevation, F. Couperin; Flute Solo, Arne; Dialogue, Clément; Allegro, Sonata 1, Bach; Chorale Prelude 1, Sessions; Praise Be to Thee, Lord Jesus Christ, Walcha; Two Interludes, Schroeder. Opal Miller and students took the group on a tour of the music building.

MRS. DALE UNDERWOOD

Broadcast of Organ and Choral Program Handles Overflow

A local radio station broadcast the St. Joseph, Mo. Chapter-sponsored Gordon Young recital and choral concert Jan. 29 at the First Christian Church. More than 1200 people filled the church and about 200 were turned away.

Mr. Young began the program with Rigaudon, Campra; Adagio, Toccata, Adagio and Fugue in C, Bach, and Sonata in A minor, Young (premier performance).

The 200-voice chorus was directed by Mr. Young in three of his choral works: Now Let Us All Praise God and Sing; Holy, Lord God of Hosts, and From All That Dwell Below the Skies.

The event was concluded with Mr. Young playing Matin Provencal, Bonnet; The Legend of the Mountain, Karg-Elert; Pasticcio and Chant de Paix, Langlais, and Carillon-Sortie, Mulet.

At a reception after the program a display of organ and choral works by Mr. Young were examined by members.

The chapter met Dec. 13 at the Dward Moore home for its Christmas party. The Humboldt grade school boys' choir sang a program of seasonal music under the direction of Charline McHugh. Santa Claus told stories and gave out gifts. A business meeting followed.

BOB GRUBBS

Corpus Christi

The Corpus Christi, Tex. Chapter sponsored Otto Moellering, first dean of the chapter, in a dedicational recital on the new Möller organ Nov. 15 at the First Presbyterian Church. He played various classical works selected to show the capabilities of the instrument. Harold Brown assisted with two baritone solos. A reception honoring Mr. Moellering followed the recital.

The Topeka Chapter sponsored a recital Jan. 15 by students of Laurel Everette Anderson, University of Kansas. The program: Norma Smith—Fantasie in F minor, K 608, Mozart; Sherrill Hahn—Prelude and Fugue in G minor, Brahms; Judy Hedrick—Chorale in A minor, Franck. Following the recital in the Lowman Memorial Methodist Church, a reception was held.

Topeka

The chapter met Feb. 7 at the Marvin Lauer home. A discussion was held concerning the establishment of a memorial in honor of Mildred Drenning, charter member who passed away Feb. 4. The program of the evening was a demonstration of Mrs. Lauer's new Allen. Myles Criss played and Richard Gayhart commented on the various tone qualities and methods of production. Others played the instrument followed by a social hour.

NORMA SMITH

Salina

The Salina, Kans. Chapter met Jan. 24 in the fine arts building, Marymount College. Dean Mayme Porter conducted the business meeting and reported on the Oct. 9 choir festival. Plans were discussed for a recital by Robert Anderson in May. The program by Sister Gabriella and members of the junior and senior choirs of Marymount was a demonstration of Gregorian Chant. A social hour followed at the home of Mrs. Jack Kaufman.

ELINOR ASCHER

Wichita

The Wichita Chapter held clergy-organist dinner Jan. 17 at the Wichita University campus activity center. After a short business meeting presided over by Dean Royal Jennings Sub-dean Janet Wittmer introduced the Rev. Thomas Parish who spoke on What a Real Minister of Music Is. Eugene Butler's talk was What the Minister of Music Expects of the Minister. A planned question and answer period was made unnecessary after the talks which answered all questions.

LEO LA FREE

Buena Vista

The Buena Vista, Iowa Chapter met Jan. 8 at the Lee McGinnis home. Howard Johnson opened the meeting with a prayer and Mr. McGinnis led a discussion on stops of the organ and used the recording King of Instruments for illustrations. Supper was served by the hosts.

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News of the American Guild of Organists—Continued

WICHITA TELLS ALL

The Wichita, Kans. Chapter has announced plans for its Southwestern regional convention June 19-20. Jack Ossewaarde, one of three major artists, will give two lectures on church music and repertoire emphasizing the planning of music for the church year.

Wilma Jensen will play a recital on the new 41-rank Casavant at the East Heights Methodist Church the first evening of the convention.

William Teague will be the organist for the concluding recital June 21. Included in this program of music for organ and instruments will be a premiere of a new work.

Nationally-known theater organist Raymond Shelley will entertain on the Wurlitzer of the Miller theater the evening of June 20.

The Kansas Centennial theme will be emphasized throughout all social events of the convention.

DOROTHY ADDY

Omaha

The Omaha, Neb. Chapter met for a dinner meeting Jan. 9 at the First Presbyterian Church with Margaret Klewitt hosting. Dean Mildred Rush conducted a short business meeting. Josephine Waddell, Lincoln, spoke on Youth Choirs. She described the program at her church and explained techniques and procedures used successfully by her and distributed brochures which included choir membership rolls and complete lists of organ and choir numbers performed in the 1959-60 season.

The chapter met at the Kountze Memorial Lutheran Church Feb. 6 with Enid Lindborg as hostess. Dean Mildred Rush presided over the business meeting at which plans were made for an April hymn festival to be conducted by Dr. Austin Lovelace. The program consisted of organ music suitable for service playing: communion music, played by Miss Lindborg; funeral numbers by Catherine Andersen; hymn preludes, Roger Wischmeier, and general service music from Graveyard Gems played by Roger Arnold. The evening closed with refreshments and social hour.

Oklahoma City

The Oklahoma City Chapter held a dinner meeting Jan. 9 at St. Paul's Cathedral. Roger Malone, dean, presided over the business meeting. It was decided to set the date of April 25 for the chapter-sponsored Ray Ferguson recital to be held in memory of Grace Frank who passed away in January. Sub-dean Fred Haley gave a brief report of the midwinter conclave in St. Louis. Following the meeting four song cycles of religious subject were sung: Four Hymns, Vaughan Williams; Christmas Cantata, Scarlatti; Biblical Songs, Dvorak; Psalm 150, Weinberger. Gale Enger and Fred Haley accompanied John Loren Jones, tenor, Katherine Kirk, soprano, Cecil Lapo, baritone and Helen Kemp, soprano.

MARY KATE ROBINSON

Red River Valley

The Red River Valley Chapter met Jan. 15 at St. Mary's Cathedral, Fargo, N. D. Gregorian chant was explained and demonstrated by Dr. William Weiler, Fargo diocesan music director. He was assisted by the Schola Cantorum of the cathedral which sang the recitation, responsorial and antiphonal singing of chant, chants of the ordinary and proper and hymnody. Following the program a short business meeting was held with Mrs. W. A. Smaby, dean, in charge. Plans were made for the May 7 Marilyn Mason recital at the Trinity Lutheran Church, Moorhead, Minn.

ROSE M. TEICHMANN

Blackhawk

The Blackhawk Chapter met Feb. 13 at the Butterworth Center, Moline, Ill. for its annual choir music discussion and demonstration. A large display of new music for choirs and organ was prepared by the Augustana Book Concern. A. Leonard Lilliers, Murray Osborn and Mrs. Maynard Johnson highlighted the meeting with discussion of choir problems and demonstration of choir music. A gift packet of sample music was given to members by Augustana.

The chapter met Jan. 9 at the Laurance M. Smith home for a study in interpretation, tempo, registration, etc. of the Eight Little Preludes and Fugues of Bach by use of the E. Power Biggs recording on eight European organs. Members received copies of the specifications of the organs.

The chapter held its Christmas party Dec. 12 at the Trinity Lutheran Church, Moline.

LAURANCE M. SMITH

RUTH PILGER ANDREWS



RUTH PILGER ANDREWS, Madison, Wis., organist had the unusual privilege Nov. 27 of playing a recital for the church in which her father, the late Dr. Adolf Pilger, served as minister and her mother as organist for thirty years from 1909 to 1939.

Grace Lutheran Church, Ripon, Wis., has recently built a new edifice and installed a new organ. The program, planned for the Advent season, included works of Bach, Pachelbel, Daquin, Yon, Vaughan Williams, Rowley, Van Hulse, Karg-Elert, Sowerby and Vierne.

CHORAL WORKSHOP IN KC

The Kansas City Chapter sponsored Clayton Krehbiel in a choral workshop Jan. 16 at the First Lutheran Church. The event was part of the chapter's fifth annual subscription series.

Mr. Krehbiel led the 300 members in rehearsing anthems and demonstrated phrasing and diction. The Kansas University Chorale of 24 voices sang several numbers as the second part of the workshop.

A dinner meeting preceded and Dean Harling Spring made announcements concerning Guild exams. The Rev. Larry Brynell gave a talk on the beliefs and practices in the Lutheran Church.

VIOLETTE HEMBLING WILLIAMS

Waterloo

The Waterloo Chapter met in the auditorium of the Iowa State Teachers College, Cedar Falls. Philip Hahn gave the following lecture-demonstration: Thou That Takest Away the Sins of the World, Bach; As Jesus Stood Beside the Cross, Scheidt; Jesu, Priceless Treasure, Walther; O World I Now Must Leave Thee, Brahms; Crucifixus, Karg-Elert; Transfiguration, Benoit; Eternal Purposes, Messiaen; Alleluia, Titcomb. Mrs. Roger Hellenschmidt, dean, conducted the meeting and announced the recital and master class by Marie-Claire Alain at University Christ Church, Des Moines, Feb. 3 and 4. A potluck supper followed at the First Evangelical United Brethren Church with Clarence Pries as master of ceremonies and Mrs. Carl Miller in charge of arrangements.

MRS. LEO BERGMANN

Western Iowa

The Western Iowa Chapter met Feb. 4 for dinner at the Biltmore restaurant, Sioux City. After a short business meeting, members adjourned to Grace Methodist Church where Mrs. J. Clifford Holmes was in charge of a recital by Morningside College students including Barbara Tuttle, Kay Gesaman, Ruth Ann Westman, Mary K. Dowton and Gertrude Ortner who play works of Bach, Scheidt, Brahms, Handel, Leach and Liszt.

CATHERINE NYLEN

Madison

The Madison, Wis. Chapter met Jan. 30 at the Beth El Temple. The musical part of the worship service was discussed by Rabbi Swarsensky. A tape recording by Cantor Samuel Jones, University of Wisconsin, accompanied by Betsy Farlow, dean, was played.

RUTH PILGER ANDREWS

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News of the American Guild of Organists—Continued

Central Iowa

The Central Iowa Chapter sponsored Marie-Claire Alain in recital Feb. 3 at the University Christian Church, Des Moines. In addition to works of Bach and Brahms, Mlle. Alain played numbers by her brother Jehan. A master class on organ pieces by her brother was conducted by Mlle. Alain Feb. 4.

The chapter met Jan. 9 at the Grace Methodist Church for the program Ecclesiastical Arts and How Related conducted by Thomas Tibbs, director of the Des Moines Art Center. Mr. Tibbs spoke about and showed slides of various types of church architecture, stained glass windows and interior furnishings.

Mason City

The Mason City, Iowa Chapter met Jan. 17 at the First Congregational Church for a program of wedding music. Mrs. Fred Geigel was commentator and the following played: Mrs. J. E. Stinehart—Air for G String; Bach; The Prayer, Gothic Suite, Boëllmann; Serenade, Gounod; Adagio, Sonata 1, Mendelssohn; Mrs. A. E. Folkmann—Arioso, Handel; Trumpet Tune, Purcell; Robert Nord—March Triumphant, Sasse-mannshausen; Rigaudon, Campra; Psalm 19, Marceillo. Kathryn Folkmann sang several wedding solos. Refreshments were served by Mrs. Fred Clark, chairman, Mrs. Steinhart and Bertha Patchen.

MARGARET PETERSON

Western Michigan

The Western Michigan Chapter met Jan. 9 at St. John's United Church, Grand Rapids. Members read Lenten and Easter choral literature written for the small choir. The music was selected and offered by Alice Chapman, Edith Smelker, Kenneth Schellenberger and Donald Hoek. A report of the midwinter conclave in St. Louis was given by Eugene Hage.

HARRIET L. SPENCER

Dubuque

The Dubuque, Iowa Chapter met Jan. 15 at the Loras College Chapel of Christ the King to hear the Rev. Albert Carman play the following program: Entrada in A major, Carman; Prelude and Fugue in G minor, Dupré; Ave Maria, Karg-Elert; Gagliardi, Byrd; Gigue, Arne; Psalm 94 Sonata, Reubke.

MARK NEMMERS

TWIN CITIES' FIFTIETH

The Twin Cities Chapter celebrated its fiftieth anniversary with a service and banquet Nov. 13 at the Plymouth Congregational Church, Minneapolis, Minn.

The service was held in the afternoon with Arthur B. Jennings as host organist. Organ music included Fantasie in A major, Franck; Rhosymedre, Vaughan Williams, and Pange Lingua Gloriosi, Edmundson. The choir sang Venite, Exultemus Domino, Randall and Christmas Oratorio, Saint-Saëns.

Guest speaker at the banquet was national president Harold Heereman whose topic was The Next Fifty Years. Dean Lillian C. Sandberg welcomed members and guests to the banquet and greetings from past-deans and deans of other chapters were heard. The Rev. Monroe Bell, chaplain, closed the event with benediction.

The Twin Cities Chapter met Jan. 20 at the House of Hope Presbyterian Church, St. Paul, Minn. for a program of choral and organ music. Paul O. Manz played: Prelude and Fugue in F, Erschienen ist der herrlich Tag und Lobe Gott, ihr Christen alzugleich, Buxtehude; Prelude and Fugue in E minor, Bach. Eugene L. Nordgren, host, directed the Motet choir in the Bach Magnificat in D major.

The chapter sponsored Robert Noehren in a recital Jan. 24. He played the same program that was one of the pre-convention events in Detroit.

EARL BARR

Port Huron

The Port Huron, Mich. Chapter met Jan. 10 at the Pilgrim Lutheran Church, Marysville. The Sarnia Centre members were guests. The Rev. Raymond G. Moelter spoke to the group on musical problems in the small church.

FRED ELDER

Northeastern Wisconsin

The Northeastern Wisconsin Chapter met Jan. 15 at the Lawrence College Music-Drama center, Appleton. After a short business meeting a discussion of choral problems was led by Edwin Willson, Ripon College.

ALICE MUMME

Southeastern Minnesota

A stimulating lecture on the life and works of Bach by Orvis Ross was heard at the Jan. 23 meeting of the Southeastern Minnesota Chapter at the First Universalist Church, Rochester. Mr. Ross displayed numerous books and scrapbooks with contemporary writings, Bach choir and organ music including all available cantatas and the 47 volumes of the Bach Gesellschaft. The choir of the host church sang Deliver Not to the Multitude, Cantata 171 and Beverly Wales, 'cellist, played two movements from the Sonata in D major with Mr. Ross at the organ. A home-made cymbelstern was demonstrated by Mr. Ross in a Bach In Dulci Jubilo.

ROBERT H. JUERG

Southwest Michigan

The Southwest Michigan Chapter held its Feb. 6 meeting at St. Luke's Episcopal Church, Kalamazoo. Members joined the men and boys of the host church in Thiman's Thy Church, O God. George Norman Tucker played and directed the Guild service, a high festival service as is sung for Holy Eucharist at Christmas or Easter. Father Holt, rector, spoke on the historicity of the Eucharist in the Anglican tradition.

HUGH ROBINS, JR.

Muskegon-Lake Shore

The Muskegon-Lake Shore Chapter met Jan. 18 at the First Presbyterian Church. Following a business meeting the group participated in singing through a group of Lenten and Easter anthems provided by John Wheeler, Bertha Leenstra and Arnold Bourziel. Following the program Charlotte Larson and Russel Dahlstrand served refreshments.

IRENE KOLKEMA

Peoria

The Peoria, Ill. Chapter met Feb. 14 at the Harold L. Harsch home. A symposium on the hymnal was led by Elisabeth J. Anderson. Members were reminded of the Marie-Claire Alain recital March 12 at St. Mary's Cathedral. Refreshments were served.

The chapter met Jan. 17 at the home of Adelaide White for a program on chants, introits and responses. The speaker was the Rev. Robert G. Preston. A general discussion period followed and refreshments were served.

JAMES E. CLUSKEY

INTERNATIONAL MEETING

For the Jan. 7 meeting Sarnia organists, clergy and wives were the guests of the Port Huron AGO Branch Chapter at dinner at the Pilgrim Lutheran Church, Marysville, Mich. Frederick Elder, regent, and Marilyn Schupbach, host organist, were in charge of the program. The Rev. Raymond G. Moelter dealt with "music problems in small churches." This is the second "international" meeting held by the two groups and closer co-operation in program planning is now anticipated by organists in the Blue Water area.

Danville

The Danville, Ill. Chapter met Jan. 17 at the Glen Reed home. Final plans for the first hymn festival were discussed. The date for the service playing exam was set at Feb. 14. Mrs. Alex Katauskas and Mrs. Reed played several numbers. Refreshments were served by Mrs. Reed and Mary Moore.

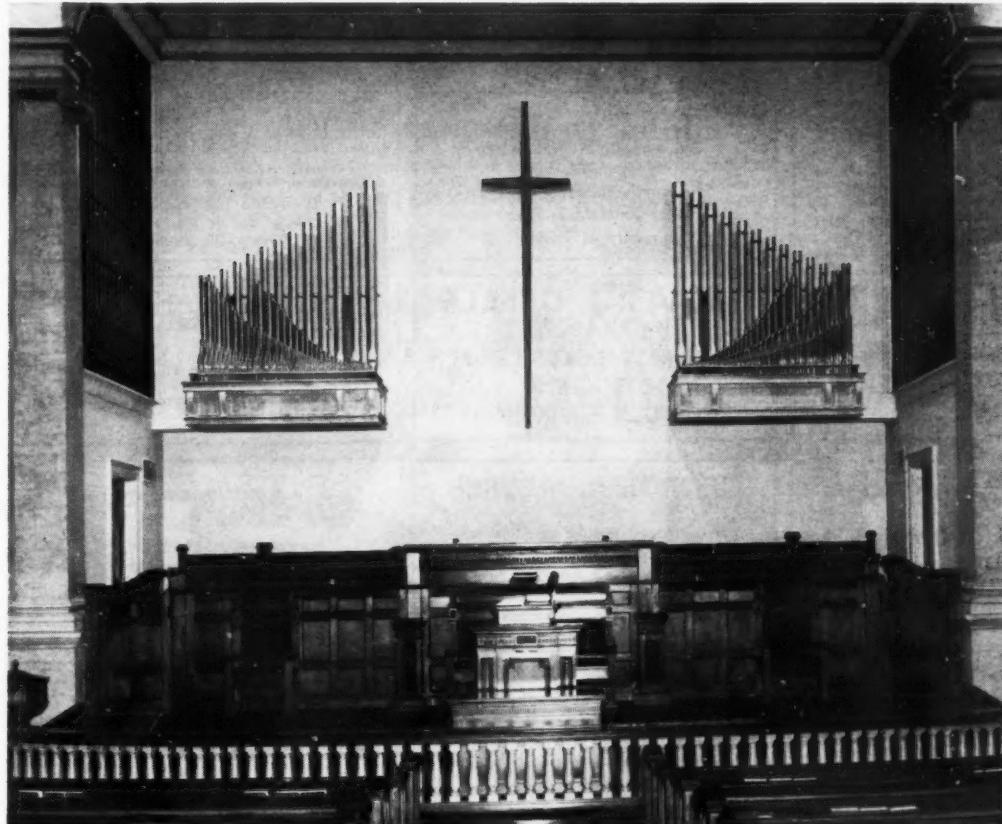
The chapter sponsored a hymn festival Jan. 22 at the First Presbyterian Church. The following organ numbers were heard: Mrs. William LeClaire—Prelude on Darwall's 148, Marks; Grace Garrett—Praise to the Lord, the Almighty King, Karg-Elert; Mrs. Katauskas—Pastorale, Lefebure-Wely; Toccatina, Lardella, Mrs. Ben Robinson. A combined youth choir, directed by Paul Studebaker, and the Danville Oratorio society, under the direction of Jack Schaff, sang works by Vaughan Williams, James, Mueller, Jaeschke, Gore and Bach. Mrs. G. Kenneth Shafer accompanied.

CAROLYN LECLAIRE

Indianapolis

The Indianapolis Chapter met for a dinner meeting and a service of choral and organ music Jan. 10 at the North Methodist Church. Dean Erwin Muhlenbruch presided over a short business session. Robert Hobbs told some of the highlights of his recent European trip with emphasis on choirs he heard in both large cathedrals and small parishes. George Pool, host organist, directed the choir in several numbers including three Bach chorales with the congregation participating. Alice Jenkins played two chorale preludes and Trio Sonata in E flat, Bach. David Koehring was accompanist for the choral numbers.

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News of the American Guild of Organists—Continued

CHICAGO TRIES AREA MEETS

The widely dispersed Chicago Chapter has inaugurated the experiment of "area" meetings in five different sections of the metropolitan area.

First meetings before Christmas were encouraging.

The Jan. 16 meeting of the West Suburban Area was a well attended organ crawl. Dorothy Erickson was hostess at the Grace Lutheran Church, La Grange, where Gary Jenkins demonstrated the new Möller organ. Mr. Jenkins was host at the Peace E and R Church, Bellwood and repeated his program on the new Wicks organ. The Harold Woehrle were hosts at their home for refreshments and social hour.

The second number in the chapter's subscription series was Donald McDonald Jan. 23 at St. Paul's United Church of Christ. A dinner was held before the program.

Monroe

The Monroe, Mich. Chapter sponsored a recital by Walter R. Rye Jan. 29 at St. Paul's Methodist Church. His program appears in the recital section. A reception was held for Mr. Rye after the program.

SHIRLEY WEILNAU

The St. Joseph Valley Chapter sponsored Marilyn Mason in a recital Jan. 10 at the First Presbyterian Church, Niles, Mich. Her program appears in the recital section of this issue.

LUCILLE I. BEAL

Lorain County
The Lorain County Chapter met Jan. 23 at the Evangelical and Reformed Church, Vermillion, Ohio. Mrs. Howard Higgins dean, welcomed members and guests. At the close of the business meeting Mrs. Winton Koepke, program chairman, introduced Ray Pylant Ferguson who gave a lecture-demonstration on Planning Registration for Repertory Used on the Small Church Organ. This included suggestions for proper hymn playing as well as appropriate selections for preludes, offerings, communions and postludes. A question and answer period followed the program after which members adjourned to the dining room for a social hour.

GENEVIEVE M. CLARK

Canton
The Canton, Ohio Chapter sponsored Donald McDonald in a recital Jan. 25 at the Trinity Lutheran Church. His program was the same as the one listed in the February issue.

KAY SITTIG

North Shore

The North Shore Chapter sponsored Thomas Harris and Jerry Compton in a joint recital Jan. 8 at the Glenview, Ill. Community Church. Their programs appeared in the January issue. A reception was held after the program. It was announced that Francis Jackson will be sponsored in a recital April 19 at the First Methodist Church, Evanston.

MRS. JOHN TINDALL

Central Ohio

The Central Ohio Chapter met Jan. 9 at the Broad Street Methodist Church with Helen Eckelberry as host organist. Dean Lowell Riley urged members to attend the annual convention in Toledo next June. Harold Weaver opened the program with a brief history of the organ which was recently rebuilt by the A. W. Brandt Co. Wilbur Held followed with a review of the redesigning, demonstrating the possibilities of the stop list. Marjorie Jackson concluded the program playing numbers by Loellit, Bonnet and Bonnet to demonstrate the tonal colors of the organ. Refreshments were served.

ELEANOR CLINGAN

Toledo

The Jan. 10 event of the Toledo Chapter was a recital of French organ music by Claude P. Lagace, Queen of the Holy Rosary Cathedral, sponsored by the Toledo Museum of Art and the chapter in the Peristyle in conjunction with the exhibition of French Art, The Splendid Century—1600-1715. Mr. Lagace's program was: Vive le Roy, Raison; Benedictus, Mass for Parishes, F. Couperin; Basse de Trompette, Clérambault; Noël 10, Grand Jeu et Duo, Daquin; Prelude, Fugue and Variation and Chorale in A minor, Franck; Suite Française, Langlais; Scherzo, Symphony 2, Vierne; Ave Maris Stella, Dupré, and Variations Brillantes. The recital was well attended.

Various committees are busy sending out publicity in preparation for the Ohio Valley regional convention June 19-21.

A liaison committee of Marguerite Long, Leslie Peart and Walter Rye is working with Robert Jobe, supervisor of music at the museum, to develop more organ recitals in the Peristyle.

WALTER R. RYE

Youngstown

The Youngstown, Ohio Chapter met Dec. 29 as guest of the student group at Ursuline High School. An 80-voice choir sang a program of choral works, five organists played a short recital and the school chorus, drama club and dancers did the program Christmas Magic. The school social committee then served coffee.

KAY SITTIG

DAYTON WORKSHOP

The Dayton, Ohio Chapter cosponsored a two-day church music workshop with the Dayton Choirmasters Club Jan. 15-16 at the Westminster Presbyterian Church.

Dr. Roberta Bitgood conducted the organ workshop which featured classes in hymn playing, organ techniques and repertoire for church service. Electronic instruments and organ and choral works were available for examination.

The adult choir workshop was in charge of Dr. Elaine Brown and Dr. Bitgood conducted a class in the training of children's and youth choirs with special attention given to the selection of music.

At a dinner on the 16th the Rev. James Westhafer spoke on Church Music and Its Place in the Total Program of the Church.

The chapter met Feb. 6 at the Holy Angels Roman Catholic Church with Dean Robert Stofer presiding over the business meeting. Plans for the annual Guild service were announced. Sub-dean Edward Kerr introduced Guido de Sutter, host organist, who led a discussion of European organs, organists and organ works. Mr. de Sutter played the following program: Alma Redemptoris Mater, Dufay; Prelude and Fugue in G minor, Buxtehude; Adagio, Fiocco; Fantasie and Fugue in G minor, Bach; Aria, Loeillet; Chorale in B minor, Franck; Sonata da Chiesa, Andriessen.

FLORA B. REED

Cincinnati

The Cincinnati Chapter met Feb. 6 at the new Mt. Washington Presbyterian Church with Mary Ettinger as hostess. Students of Wayne Fisher and Parvin Titus participated in a student competition. The program was: Eldean Krieger—Prelude and Fugue in C major, Bach; Adagio, Symphony 2, Widor; Acclamations, Langlais; William Catherwood—Allegro, Trio Sonata 5, Bach; Very Slowly, Sonatina, Sowerby; Movement 1, Symphony 6, Widor; Larry Rhoades—Toccata in C major, Bach; Movement 1, Symphony 1, Widor; Second Antiphon and Finale, Dupré; Karen Musser—Vivace, Trio Sonata 3, Bach; Herzlich tut mich verlangen, Brahms; Carillon, Dupré. Mr. Catherwood was first place winner and Miss Musser was the runner-up. The candidates played on the new three-manual Möller. An executive board and chapter meeting was held before the program with Dean Ruth Andree Eckel presiding. An informal reception concluded the evening.

MRS. CARL H. HEIMERDINGER

Sandusky

The Sandusky, Ohio Chapter met Feb. 5 at the First Baptist Church. The program was in charge of Elmer J. Frank who read a paper on the responsibilities of the organist and choirmaster in the worship service. Using three compositions by Rinck, he demonstrated how organ solos could be planned around one composer of one school of composition. Members decided to use only Bach anthems and organ music May 7 in churches of the community. The project is to focus attention on the desirability and practicality of planned service music. Hostesses were Leah Thomas and Vera Zimmerman.

LAURA M. LONG

Cleveland

The Cleveland Chapter met Jan. 17 to hear William Scheide's lecture A New Look at Bach's Main Work—His Leipzig Cantatas. Mr. Scheide illustrated the lecture with recordings and outlines of the various musical forms.

JOY E. LAWRENCE

Akron

The Akron, Ohio Chapter met Feb. 6 at the Arlington Memorial Baptist Church. Robert Morrison discussed carillons, handbell choirs and related topics. A display of choral and organ music was provided by the Wagner-Bund Music Co. Organ music and a social hour ended the session.

ETTA EMERSON

Wheeling

The Wheeling, W. Va. Chapter held its annual pastor-organist dinner Jan. 17 at Christ Methodist Church. Mrs. Robert Upton, dean, presided as toastmaster. Each member introduced himself and guests. A quartet of ministers sang several songs with humorous gestures and wearing various hats to suit the song. They were accompanied by Eleanor Bidka, Jack Randolph, program chairman, introduced Dr. Everett M. Rogers, professor of rural sociology, Ohio State University, Columbus, a layman minister whose hobbies are working with young people and enjoying music.

LINDA I. POWELL

Rockingham

The Rockingham, Va. Chapter held its regular meeting Jan. 10 at the Harrisonburg Baptist Church. Dr. Ruth McNeil, Mary Baldwin College, Staunton, gave a background lecture on the Reformation and its influence on church music. The lecture was followed by an analysis of anthems. Philip Trout, Bridgewater College discussed tentative plans for the youth choir festival in April. Dean George Raymond Hicks presided over a short business meeting and a social hour followed.

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The Landon School For Boys
Washington, D. C.

News of the American Guild of Organists—Continued

Pittsburgh

The Pittsburgh Chapter met Dec. 28 at the First Baptist Church with Sub-dean Robert McCoy as host organist. After dinner a short business meeting was conducted by Dean William Lindberg. William Moorhead showed slides of Christ Church, Cranbrook, Mich., and played a short tape recording of the Guild service at the national convention. Nan Neugebauer, satirist, gave the humorous program *Nan About Town*. A holiday punch table provided a social hour.

The chapter met Jan. 23 at St. Stephen's Episcopal Church, McKeesport with W. Ross Jones as host organist. After a dinner Dean Lindberg introduced guests at the speaker's table and proceeded with a short business meeting. It was announced that the young organist contest will be held March 27. Members were told that the service playing examinations were to be given Feb. 24 at the Brentwood Presbyterian Church. Following the meeting Donald Wilkins played a dedicatory recital on the new Tellers organ installed as part of the church's 75th anniversary. The program was: My Young Life Hath an End, Swellinck; Come, Let Us All with Fervour, The Old Year Now Hath Passed Away, In Thee Is Gladness and Prelude and Fugue in B minor, Bach; Fantasie in C major, Franck; Magnificat and French Noel, Clokey; Greensleeves, Purvis; Suite Francaise, Langlais.

BERTA MARSH FRANK

Central Pennsylvania

The Central Pennsylvania Chapter held its Christmas banquet at the Penn Alto hotel, Altoona, Dec. 10. After dinner the group went to the First Presbyterian Church where Donald Johnson played the E. Power Biggs recording, *The Organ*. Walter Kelley, host organist, played several numbers and was followed by various members. Discussion and examination of Christmas music was followed by a gift exchange.

MARY E. WERTZ

Lancaster

The Lancaster, Pa. Chapter sponsored a student recital at St. Peter's Evangelical Lutheran Church, Neffsville, Jan. 9. The following program was heard: Donald Fickes—Fantasie in C, Bach; Pastorale, Purvis; Virginia Shrader—St. Hugh, Rowley; In dir ist Freude, Bach; Anne Louise Nuss—Fugue in G minor, Bach; Donald Eby—Communion and Carillon, An American Organ Mass, Purvis; Carolyn Gingrich—Little Prelude and Fugue in F, Bach; George Sparks—Toccata, Adagio and Fugue in C, Bach. Following the program refreshments were served by Mrs. Russel Nuss, chairman, and Mrs. Ernest Huston. Gordon Eby was named publicity chairman for the junior choir festival to be held March 5 at Zion Lutheran Church.

FRANCES M. MCCUE

Cumberland Valley

The Cumberland Valley Chapter met Jan. 4 at the Central Presbyterian Church, Chambersburg, Pa. Host organist Ferree Le Fevre played the following program: Prelude and Fugue in E minor, Hark! A Voice Sait, All Are Mortal and Siciliano, Bach; Suite for a Musical Clock and Allegro, Water Music Suite, Handel; Pastorale, Concerto Gross 8, Corelli; Berceuse, Preambule and Carillon, Vierne; O God, Thou Faithful God, Peeters; Jesus' Tender Mother, Make Thy Supplication, Dupré; Jesus Makes My Heart Rejoice, Elmore; O World I Now Must Leave Thee, Brahms. Mary-Jane G. Le Fevre, soprano, assisted. Following the recital the film Singing Pipes was shown. Dean Asher Edelman, Jr. welcomed all guests. No business meeting was conducted.

HILDA CLOPPER

NORTH SHORE PLANS

The North Shore Chapter will be host to the 44 chapters of Illinois, Indiana, Michigan and Wisconsin June 21, 22 and 23 for the regional convention centered in Evanston, Ill.

The first event June 21 will be a panel discussion on organ construction and design with Dr. William H. Barnes, Henry Beard, Möller representative, and Paul Bunjes, Concordia College, River Forest as panel members.

Alec Wyton will speak on A Number of Things at the banquet scheduled for the first night at the Michigan Shores Club, Wilmette.

The morning of June 23 will be taken up with two lectures: Dr. Samuel Laeuchli, Garrett Biblical Institute at the First Congregational Church speaking on Romantic Decay followed by Dr. Austin Lovelace, dean, at the First Presbyterian Church in a lecture-demonstration on hymn playing.

Delegates are invited to a reception at the home of Dr. Barnes Friday afternoon.

MRS. JOHN TINDALL

Danville

The Danville, Va. Chapter met Jan. 23 at the Mt. Vernon Methodist Church with Ruth Herman as host organist. Plans for the April 23 junior choir festival were discussed with John Shelton, director and Everett Amos, organist for the event. After the business meeting Mr. Shelton conducted the program Tone, Consonants and Diction in Singing in Any Choir.

VIRGINIA W. CARTER

Chesapeake

The Chesapeake Chapter met Jan. 9 at St. Mary's Seminary, Roland Park, Baltimore, Md. A business meeting was held in the library after which members assembled in the chapel for a program by the choir and community under the direction of Father James Burns, AAGO, ChM. The first half of the program was devoted to Gregorian music. The choir sang the Missa Choralis, Refice, followed by the service of benediction.

GEORGE R. WOODHEAD

District of Columbia

The District of Columbia Chapter met Feb. 6 at the Episcopal Church of the Holy Communion, Southeast Washington. After a short business meeting the host choir, under the direction of Martha Barbee Kline, performed the one-act operetta R.S.V.P., Offenbach. Cookies and punch rounded out an evening of light entertainment.

A joint meeting was held Jan. 16 at the Masonic Memorial, Alexandria, Va. with the Montgomery County and Alexandria chapters. Clarence Ledbetter played the following recital: Prelude and Fugue in G minor, Buxtehude; I Call to Thee, Lord Jesus Christ, Sweelinck; Saviour of the Nations Come and Fantasie and Fugue in G minor, Bach; The Eternal Purposes and God Among Us, Messiaen; Fantasie and Fugue on B-A-C-H, Reger.

The chapter and the Westmoreland Congregational Church co-sponsored Marie-Claire Alain Jan. 15 in the following recital: Three excerpts, Messe des Paroisses, F. Couperin; Trio Sonata 5 in C, Erbarm dich mein, O Herre Gott und Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; Choral Phrygian, Two Dances of the Mystic Lamb and Litanies, Jehan Alain.

EVANGELINE S. EVERETT

WINIFRED BLOUNT CUSHING

Philadelphia

The Philadelphia Chapter met Jan. 21 at the Church of the Resurrection for a choral workshop conducted by Alec Wyton. Mr. Wyton discussed chant, conducting, repertory and the role church music plays as a means of making the words of worship more meaningful. Dean Ethel Reed, AAGO was host organist and Sub-dean Charles Allison the chairman.

The chapter sponsored Marie-Claire Alain in a recital Jan. 22 at St. Mark's Church, Frankford. She augmented her program with improvisations on a theme selected from those submitted by Harry Banks, AAGO, Newell Robinson, FAGO, C. Robert Ege, FAGO and Anna MacGregor, FAGO.

The Philadelphia Chapter met Dec. 11 at the St. Mark's Episcopal Church, Frankford with Anna MacGregor, FAGO, as host organist. After the church sponsored supper the Columbus Boys Choir sang numbers by Britten, Pergolesi and Christmas carols. C. Robert Ege, FAGO, played Come Redeemer of Our Race, Bach; Greensleeves, Purvis, and In dulci jubilo, Karg-Elert.

JANET DUNDON

Northeastern Pennsylvania

The Northeastern Pennsylvania Chapter sponsored a junior choir Christmas festival Dec. 11 at the First Welsh Baptist Church, Scranton. Mrs. Carl Butler was organist and played Christmas Cradle Song, Hollins and Noël Daquin for the preludes. The 180 children, representing 12 churches, were directed by Clarice Spencer Young in numbers by Mendelssohn, Kocher, Hatch, Shaw, Brooks, Redner, Kountz, Bach, Niles, Caldwell, Gruber and traditional carols.

EVELYN M. BUTLER

Norfolk

The Norfolk, Va. Chapter met Dec. 6 at the Freemason Street Baptist Church for a dinner meeting with Dean Grace Ferebee presiding. The program consisted of the Epworth Methodist Church boys bell choir under the direction of John Halvorsen, the Craddock High school madrigal group, trained by Harriet Heath and a recital by host organist Rosa Belle Albright. Mrs. Albright played Vom Himmel hoch, three settings, Walther, Bach and Pachelbel; Allegro, Concerto 4 for harpsichord, Dupuis; Nocturne and Marche Grotesque, Purvis; Carillon, Vierne.

RUTH WELDON BRADSHAW

Wilkes-Barre

The Wilkes-Barre Chapter held its Guild evensong service Feb. 12 at St. Clement's Episcopal Church with Dean Louie W. Ayre, host organist, directing the choir augmented by chapter members. The Rev. Fred W. Trumbore, chaplain, was speaker at the service.

The chapter will sponsor Ludwig Lenel, Muhlenburg College, Allentown, in a recital March 9 at the First Methodist Church, Kingston.

MARION E. WALLACE

Wilmington

The Wilmington, Del. Chapter met Jan. 15 at the Academy of Music, Philadelphia, to hear Donald McDonald in a recital on the new Cyrus H. K. Curtis memorial organ. His program was the same as the one listed in the February issue.

Carolyn Conly Cann

Lynchburg

The Lynchburg, Va. Chapter officers for the year are: Roger Cole, dean; Mrs. T. J. Ingram, Jr. sub-dean; Eunice Leebrick, corresponding secretary; Winifred Blount Cushing, registrar; Mrs. W. O. White, treasurer; the Rev. Marshall F. Mauney, chaplain; Dr. Henry Hallstrom, Bernice Wissinger and R. Patt Coward, members-at-large.

WINIFRED BLOUNT CUSHING

Charlotte Regional

Will Feature
Mason, MacGowan

William MacGowan will play the opening recital of the Southeastern regional convention, Charlotte, N.C. May 8 at the Covenant Presbyterian Church's Morrison chapel on the new two-manual Schlicker tracker organ.

Marilyn Mason will close the convention with a recital at the Sardis Presbyterian Church. Her program will include several contemporary works.

Other scheduled events include discussions of choral techniques and diction by two outstanding authorities in this field.

The Oratorio Singers, directed by Donald Plott, will perform at the Myers Park Baptist Church. The program includes the Vivaldi Gloria and the Haydn Mass in Time of War.

Headquarters for the convention will be the Hotel Charlotte.

MARY ELIZABETH DUNLAP

Huntington

The Huntington, W. Va. Chapter met Jan. 23 at the home of Mrs. L. C. Shinn with Mrs. John L. Skeans, dean, presiding. A recording of the Twentieth Century Folk Mass, Beaumont, was played. The Rev. Robert P. Atkinson introduced the program and explained that in this work Father Beaumont tried to express an old faith or recreate the faith of the past in a contemporary style to which young people are accustomed. A discussion period concluded the meeting which was followed by refreshments served by Mrs. Shinn.

ALMA N. NOBLE

Charlotte

The Charlotte, N.C. Chapter met Jan. 30 at Christ Episcopal Church. Dean Sebron Hood presided over the business session at which workshops and rehearsals for the children's choir festival were discussed. Final plans were made for the Feb. 24 Marie-Claire Alain recital at the Covenant Presbyterian Church. Mrs. Richard Peek announced the social activities and musical events planned for the regional convention. Convention Chairman Richard Van Sciver announced the following committee chairmen: Richard Peek, William E. Pilcher, Jr., Dan White, Sam Wilson, Martha Steppé, Oliver Cook, Frances Holland, Mrs. Peek, Eugene Craft and Henry Bridges. The meeting adjourned following various committee meetings.

MARY ELIZABETH DUNLAP

Greenville

The Greenville, S. C. Chapter met Dec. 13 at the Merill Patten home for its annual Christmas party. Members and guests were greeted by recorded carols and figures of choir boys and an organ on the front lawn. Gifts were exchanged and Mary Jane McCoy gave a description of her year of study with Langlais in Paris. Wayne Selleck was in charge of the program. Dean Edwin Clark adjourned the meeting and Mrs. Patten served refreshments.

The chapter met Jan. 17 at the First Baptist Church with Dupre Rhame as host organist. Mr. Rhame directed a choral clinic demonstrating rehearsal techniques. The choir consisted of members of chapter members' choirs. Dean Edwin Clark presided over a short business meeting.

Mrs. H. K. BLACK

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News of the American Guild of Organists—Continued

Patapsco

The Patapsco Chapter met Jan. 7 at the home of Luther Mitchell, Baltimore, Md. The business meeting was in charge of Dean Celia McLeod, after which the annual Christmas party was held. The program, in charge of Mr. Mitchell, included: carol singing with James Hammond at the piano; a piano duet by Gladys Davis and Mr. Hammond; group singing of the Hallelujah Chorus and the Twelve Days of Christmas, and a gift exchange. Refreshments were served by the host.

The chapter met Dec. 3 at the home of Jeanne Simms. The business meeting was devoted to plans for the annual hymn sing and the concert by the Peabody Choir. The program included numbers played on the electronic instrument by Grace Casper. Mrs. Davis, Frances Watkins and Mr. Mitchell, Mrs. Davis and Mrs. Simms served refreshments.

FRANCES CHAMBERS WATKINS

Richmond

The Richmond, Va. Chapter met Feb. 7 at the Reveille Methodist Church for a program of organ prelude and processional music and vocal numbers for weddings. Dr. James R. Sydnor was in charge of the program. Peggy Kelley, Wyatt Insko and John Haney, organists, and Sarah Harvie, soprano participated.

The chapter met at Second Presbyterian Church Jan. 10. The Rev. Ross MacKenzie spoke on the liturgical renewal. He made the following points: we have made a confusion of the liturgy; there has been a decline and fall of the Christian year; our church architecture does not point up our faith; the morality of Main Street menaces the church, and the devil of psychological Protestantism has extolled the clerical priesthood over the priesthood of all believers.

GRANVILLE MUNSON, JR.

Vermont

The January district meetings of the Vermont Chapter were held in Springfield and in Woodstock. Members met at the Baptist Church, North Springfield Jan. 8 where, after a brief talk by Larland Whitcomb, they played and inspected an 1860 Johnson organ recently moved from its original home in Shelburne Falls, Mass., and well known to those interested in historical instruments. A buffet supper followed at the home of Harriette Richardson.

A Jan. 22 program at St. James Episcopal Church, Woodstock, featured Robert Redington playing a Bach group including the Prelude and Fugue in A minor, and the Dartmouth Madrigal Singers, directed by John Fraleigh, singing the Song of the Birth of Our Lord, Charpentier, and Bach's Cantata 131, Out of the Depths. Refreshments were served.

HARRIETTE S. RICHARDSON

New Hampshire

The New Hampshire Chapter held its annual pastor-organist dinner Jan. 23 at the Six Acres hotel, Manchester with Roger Barrett in charge of arrangements. Maurice Therrien's string ensemble provided background music during the dinner hour. The Rev. Demetrios Kavadas talked about Orthodox or Byzantine music. Tape recordings were played illustrating the various points to which Father Kavadas had called attention. At the close of the program each member introduced his guests and Dean Trevor Rea announced the time and place for the next meeting.

DOROTHY J. FRENCH

Monadnock

The Monadnock Chapter sponsored James Ingerson, Yale University, in a recital Jan. 29 at St. James Episcopal Church, Keene, N.H. Dean Ingerson's program appears in the recital pages of this issue. After the program a business meeting was held and refreshments served by Grace Tyler and Beverly Hadley.

CATHERINE C. AMES

Portland

The Portland, Maine Chapter held its annual minister-organist banquet at the Trinity Episcopal Church Jan. 16. The program was provided by Gerard Chamberland, Gorham State Teachers College who outlined the course of study in music, particularly for the student interested in teaching music in public schools. Three students from the college demonstrated that they become performers as well as teachers. The program closed with a question and answer period.

VIRGINIA A. DE BREE

Merrimack Valley

The Merrimack Valley Chapter held its annual pastor-organist dinner Jan. 11 at the South Congregational Church, Andover, Mass. with Keith Gould as host organist. Guest speaker Allen C. Lannom, Boston University, spoke about raising the standards of church music and how choirmasters could better their choirs.

ELEANOR F. HOOPER

Boston

The Boston Chapter held a "conclave" Jan. 29. Lois Pardue played a program on the large new Aeolian-Skinner organ at the Park Street Church which concluded with the Reubke Sonata. Daniel Pinkham was host at the King's Chapel for a program of instrumental music featuring the new Andover positive. Informal supper parties followed and the group went to St. Paul's Episcopal Cathedral for a choral evensong. Peter Waring's choir sang numbers by Sweelinck, Willan, Waring and McK. Williams. The series of events was under the direction of John Ferris and his program committee.

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BROOKLYN 2, N.Y.

JULIAN

WILLIAMS
Mus. Doc.
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Pennsylvania

New Haven

The New Haven, Conn. Chapter met Jan. 10 at St. Francis' Roman Catholic Church with Mrs. Raymond Nolin as host organist. Mrs. Nolin accompanied a quartet which sang the parts of the mass. Members were invited to examine the Hook and Hastings organ installed about 1850 and recently rebuilt. A refreshment period followed.

LAWRENCE J. LANDINO

Hartford

The Hartford, Conn. Chapter met Jan. 30 at the Asylum Hill Congregational Church for a program of colored slides of European organs and recordings of performances by members. Albert Russell told of his recent tour of organs and churches in Spain, Portugal and Germany. George Fay played a tape recording of the First Methodist Church, Manchester under the direction of its former organist Philip Treggor and a recital by the late Robert Requa.

JOHN BULLOUGH

Rhode Island

The Rhode Island Chapter sponsored the Peloquin Chorale and Orchestra Dec. 18 at Alumnae Hall, Brown University, Providence. C. Alexander Peloquin was director and William Dinneen organist for the program which included works by Perotin, Dufay, Morales, Sweelinck, Charpentier, Pachelbel, Peloquin, Poulenc, Messiaen and Haydn.

Alice Evans**Worcester**

The Worcester, Mass. Chapter met Jan. 23 at the Tatnuck Congregational Church. Following the business meeting the group divided for two programs simultaneously given: one for organ repertoire and the other for solo repertory. Program moderators were Richard Westenburg, organ and Laura Marble, solo. Muriel Booth, Stanley Walker and Donald Wilcox played works by Drischner, Walcha, Kerr, Boughton, Caudly, Barnes and Francis Jackson. Edna Tilander, soprano, Muriel Watt, contralto. Harold Lyons, tenor and Gordon Gurney, bass sang numbers by Frederickson, Head, Vaughan Williams, George Faulkner, Shaw and others.

ELIZABETH WARDEN

Bangor

The Bangor, Maine Chapter met Feb. 6 at the home of Mrs. Charles Tuttle. After a short business meeting the Rev. John D. Protopapas explained the liturgy of the Greek Orthodox Church. Mrs. Protopapas sang the Cherubim Song and a recording of the liturgy was played.

The Bangor, Maine Chapter met Jan. 8 for luncheon at the All Souls Congregational Church with Mr. and Mrs. William R. Mague hosting. Mr. Mague spoke of the aims of the choir director in relation to his choir and gave some pointers to attaining the aims. Mrs. Mague played Fantasie in G minor, Bach and the Passacaglia on Jesu Meine Freude, Karg-Elert.

BEULAH L. STEVENS

Waterbury

The Waterbury, Conn. Chapter met Jan. 10 at Christ Church. Frank Boyzan, Yale University, gave an illustrated talk on European organs with slides. Refreshments were served after the meeting.

BESSIE DICKINSON

Greensboro

The Greensboro, N.C. Chapter officers for the year are: George M. Thompson, dean; Harold Andrews, sub-dean; Carroll Feagins, recording secretary; Mildred Town, corresponding secretary; Mrs. Hugh A. Watson, treasurer.

MRS. HUGH A. WATSON

Brockton

The Brockton, Mass. Chapter met Jan. 23 at the Holy Trinity Church, North Easton. Russell Clapp, host organist, conducted a tour of the new and very modern church. Theodore Marler, Boston, lectured on Forms Used as the Basis of Music Expression.

FRANK W. REYNOLDS

News of the American Guild of Organists—Continued

NEW CAROLINA CHAPTER

The new Durham, N.C. Chapter, which received its charter in August 1960, reports the following officers: David Pizarro, AAGO, dean; Franklin Bentel, sub-dean and treasurer; Celia Davidson, secretary. The chapter is composed of former Central North Carolina Chapter members and new members acquired since the founding of the chapter. Meetings have been held monthly since September.

Greenwood

The Greenwood, S. C. Chapter met Jan. 23 at the First Presbyterian Church. Dean Robert Major presided over a brief business session. Edgar Davis was in charge of the program, *Selections from Oratorios*. Five soloists sang numbers from Elijah and St. Paul, Mendelssohn; Joshua, Handel, and The Creation, Haydn. Rosalie Stirling and Dr. A. E. Adams accompanied Thomas Wood, Mrs. Wood, James O'Nan, Mrs. Lamar Lightsey and Evelyn Marten for the program. Mrs. Lightsey entertained the group with a humorous reading at the social hour. Hostesses were Mrs. J. C. Dalton, Mrs. Stirling and Mrs. Frederick J. Terry.

LAURA JO TERRY

Central North Carolina

The Central North Carolina Chapter met Jan. 17 at Ballentine's Restaurant for dinner. After the dinner members went to the White Memorial Presbyterian Church for a business meeting and program which featured Dr. and Mrs. Richard Peek, who gave an illustrated lecture on their summer organ tour of Europe. The Peeks were honored at a social hour following the lecture.

LOUISE WILSON

Aiken

The Aiken, S. C. Chapter met Jan. 10 at the First Christian Church. Jack Foster gave the program *The Art of Substituting at the Organ Console*. After the program refreshments were served by Mr. and Mrs. Foster.

The chapter met Dec. 13 at the Robert Milham home. A program on the history of the carol was given by Mrs. Milham, dean. After a short business meeting refreshments were served by the host and hostess.

BETTY ALYCE FALLAW

Asheville

The Asheville, N.C. Chapter met Jan. 23 at the Asheville School for Boys. Plans were discussed for the all Bach recital by Clair F. Hardenstine, organist and Mrs. Richard B. Ford, violinist, that was to have been played Feb. 26. Paul H. Bates showed a film featuring Marilyn Mason and Robert Noehren. Dean Hardenstine presided over the business meeting.

CHRISTINE L. RATZELL

Daytona Beach

The Daytona Beach, Fla. Chapter members were guests of the Stetson University Student Group at a clergy-organist dinner meeting Jan. 16 in the Union building on the university's campus, Deland. Following the dinner the group went to the First Presbyterian Church where the following program was played on the new Wicks three-manual organ: Judy Williams—Prelude and Fugue in E minor, Bruhns; Travis Plummer—Concerto I in G major, Bach; Te Deum, Langlais; Sarah Anderson—Aria, Peeters; Toccata, Sowerby. Jack Coldiron was guest vocalist. Ruth Richardson Carr is sponsor of the student group. Dean Inez Young presided and Bernard Beach was program chairman.

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Muscle Shoals Branch

The Muscle Shoals Chapter officers for the season are: The Rev. Thomas Madden, dean; Lois Strasbaugh, secretary; Marie A. Moran, treasurer.

MARIE A. MORAN

Mobile

The Mobile, Ala. Chapter held its Christmas party Dec. 9 at the home of James Brigance. Dean Patricia Fitzsimmons presided over a short business meeting. Plans were made for the Bene Hammel recital held Jan. 27 at the Government Street Presbyterian Church. After the business session Christmas carols were sung. Refreshments were served after the program.

NELLIE HAYDEN

Upper Pinellas

The Upper Pinellas Chapter met Jan. 16 at the Episcopal Church of the Good Shepherd, Dunedin, Fla. with Mrs. Albert Anderson as host organist. Dean Earl Norse conducted the business meeting at which details were discussed concerning the Clearwater Choral Society concert with Paul Butler directing. It was announced that Franklin Mitchell, Reuter Organ Co., would be the speaker at the March meeting and that Catharine Crozier will be sponsored in a recital in May. Howard Wood welcomed the audience to a Discussion and Exemplification of Preludes and Postludes Appropriate for the Smaller Church. Earl Norse played Adoration, Morrow-Correne and A Shepherd's Idylle, Gelbel, as preludes and Fantasie in A minor, Monal, as a suggestion for a postlude. Charlotte Gross discussed the use of contemporary music in the worship service. She played a few of the Preludes and Intermezzi, Schroeder. Dr. Edward Young told some of the comments members of a congregation make about organ music and played Epitaph, Vierne and Hall to the Brightness, Bingham. A social hour followed.

MRS. HARRY ANDERSON

Miami

The Miami, Fla. Chapter met Feb. 3 at St. Philip's Episcopal Church, Coral Gables for choral evensong service. David B. Brodie played Prelude and Fugue in E flat, Bach for the Prelude. Dr. Ralph A. Harris, FAGO, was organist and choirmaster for the service. The Rev. John G. Shirley, chaplain, gave the address. Refreshments were served in the reception hall following the program.

The chapter met Jan. 17 at the Musician's Club for musical rummage sale. Members and friends brought music no longer needed in their libraries to be auctioned or sold at small prices with proceeds going to the chapter's general fund. Unsold piano and voice music was donated to a local college and choral works were given to a church with a need for them. The unsold organ music will be catalogued and kept for members' use.

PATRICIA HILL

Louisville

The Louisville, Ky. Chapter met Jan. 16 at the Adath Jeshurun Temple. After the regular business session host Cantor Pernick gave a talk on Jewish music. He showed the scrolls and explained the order of service in the synagogue.

ANN STRICKLAND

Chattanooga

The Chattanooga, Tenn. Chapter met Jan. 23 for a dinner meeting at the Centenary Methodist Church. Dean Joanne Hart was host organist. Stephen I. Ortillip gave the program Gleanings from a Choral Workshop. It was a condensation of a class taught by Mr. Ortillip at Montreat in the summer. Each member was given a list of suggested anthems for choirs of various sizes.

JEAN FIELDS

Monmouth

The Monmouth Chapter met Jan. 9 at the Muscle Shoals hotel, Sheffield, Ala. for a minister-organist dinner. The Rev. James Patterson talked about music in the church from the minister's viewpoint stating that music should be worshipful, dignified and a means to an end. Oliver Brazelle gave the talk *Music Can Be Improved in the Church*, stressing the children's and youth programs. Samples of choir books and anthems were shown. He brought out his methods for working with youth choirs, handbell choirs and adult musical groups, and played a recording of a glee club with brass choir. A brief business meeting was held at which Mrs. J. Will Young, dean, thanked Mrs. George Jackson and Mrs. C. D. Fairer, sub-dean, for arranging the meeting.

SARAH ELLEN DODSON

St. Petersburg

The St. Petersburg, Fla. Chapter sponsored a workshop on repertoire Jan. 9 at the Pasadena Community Church conducted by V. Earl Copes, Nashville, Tenn. The first two sessions included anthems for junior and adult choirs with those attending sightreading as Mr. Copes played. At the session Mr. Copes demonstrated music for organs of every size with pieces for special seasons of the church year. The music sung and heard was on display and mimeographed lists were distributed.

MARY B. WHEATLEY

Memphis

The Memphis Chapter held a dinner meeting at St. John's Episcopal Church Jan. 9 with Richard White as host organist. Sub-dean David Ramsey conducted the business session. Convention Chairman William Gravesmill gave a report on plans for the regional convention to be held in June. A program of service music was played on the 33-rank Möller organ by: James W. Tugwell, Jr.—Cantabile, Jongen; Harmonies du Sol, Karg-Elert; Grand Choeur, Chauvet; Allegro Pomposo, Roseingrave; Ramon Stidham—Prelude, Offertory and Postlude, Drinkard; Billy J. Christian—Adagio and Korala; Modale Suite, Peeters; Reflection on the Passion Chorale, Ratcliffe; Festal Postlude, Faulkes.

EUGENIA EASON

Atlanta

The Atlanta, Ga. Chapter met at the Protestant Radio and Television Center Jan. 16 to hear Douglas Johnson play parts 1 and 2 of Bach's Little Organ Book. His program is listed in the recital pages. A short business meeting was held at the intermission. The Schlicker organ used was built especially for the center.

KATHLEEN QUILLIN

Jackson

The Jackson, Miss. Chapter met Jan. 22 at the Galloway Memorial Methodist Church. Sub-dean James Furlow played: By the Waters of Babylon and Toccata in F major, Bach; Sketch in F minor, Canon in B major and Fugue in B flat major on B-A-C-H, Schumann. Dean Charles McCool sang a number by Vierne. A brief business meeting was held after the program with Dean McCool presiding. Plans for the remaining meetings of the season were discussed.

DOLORES KIRKHAM

Nassau

The Nassau Chapter met Jan. 10 at the First Presbyterian Church, Mineola, N.Y. Joseph A. Surace played a lecture demonstration recital on the new three-manual, 43-rank Casavant organ. Annette Tuckhorn, soprano, and Frank Carne, bass-baritone assisted.

P. C. EVRICH

MORE FROM MEMPHIS

Emily Cooper and Peter Fyfe have been added to the list of guest recitalists for the June 27-30 Southern regional convention. Miss Cooper comes to this convention as no stranger to AGO activities due to her winning first place in the 1956 Guild organ playing competition.

Mr. Fyfe will bring with him W. Ovid Colling, Jr., violist, and Nelson Benz, tenor, to perform compositions by Leo Sowerby.

WILLIAM GRAVESMILL

Queens

The Queens Chapter met Jan. 16 at St. Matthew's Lutheran Church, Ozone Park, N.Y. Seth Bingham, MusD, FAGO spoke on Langlais—the Person and His Works. He analyzed the following works of the composer: Neuf Pièces, Suite Brève, Suite Française, Suite Médievale and Homage a Frescobaldi. He also played recordings of two Langlais masses. Coffee and cake were served.

EDNA WILSON WALTER

Central New Jersey

The Central New Jersey Chapter met Feb. 6 at the First Baptist Church, Trenton. Dean William E. Reed presided over the business meeting. The program featured organ and vocal music suitable for Maundy Thursday, Good Friday Communion, Lenten and Easter services. Participating in the program were Mr. and Mrs. William B. Parent, Gertrude Bergen, Marion Flintzer, Louise Clary and Dolores Kirkham. After members scanned music on display, refreshments were served.

The chapter met Jan. 9 at the Broad Street Park Methodist Church with Isabelle Shannon as host organist. Following the business meeting a report of the national convention was given by Kenneth Zink who illustrated his talk with colored slides. His talk was concluded by the playing of a whimsical composite of Bach themes. An informal program was played by Dean Reed and Wilfred Andrews.

DOLORES KIRKHAM

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News of the American Guild of Organists—Continued

Rochester

The Jan. 22 meeting of the Rochester, N.Y. Chapter was held in the chapel of the Third Presbyterian Church. Dean David Cordy called a short business session with emphasis on the next two meetings: a spaghetti supper Feb. 21 at the Charles Wilson residence and a Wilma Jensen recital in April. The remainder of the meeting was given over to music played by members on the Skinner organ in the chapel: Harold R. Steen—Fugue in E flat, Bach; Richard Lansing—Carol, Whitlock; Adagio, Sonata 3, Guillou; J. Elmore Jones—Truro, Bingham; Mit Fried und Freud, Willan; Barbara Klump—Sonata 1, Hindemith; Blair Cosman—Prelude and Fugue in D, Handel; March Grave and Divine Inspiration, Grunewald; Marion Craighead—Carillon-Sortie, Mulet.

RUTH FAAS

Allegheny

The Allegheny Chapter met Jan. 24 in the social hall of the First Methodist Church, Olean, N.Y. Dean Chester E. Klee conducted the business meeting. Host organist J. Edgar Pelton played a recital of Bach works. Refreshments were served after the program.

PHILIP F. SMITH

Buffalo

The Buffalo Chapter sponsored Virgil Fox in recital Jan. 11 at the Central Park Methodist Church. Wallace VanLier, host organist, was chairman of the event. An opportunity was given to all to greet Mr. Fox in the church parlors after the program. His recital appears in that section of this issue.

EDNA M. SHAW

Auburn

The Auburn, N.Y. Chapter met Jan. 9 at the Seventh Day Adventist Chapel Jan. 8. After a brief business meeting Jack Morse conducted the program Tracker Action Organs of Central New York. The talk was illustrated by colored slides and assisted by tape recordings played by Dean John McIntosh. Organs mentioned specifically are located in Clyde Episcopal, Clyde Presbyterian, Romulus Episcopal and Skaneateles Baptist churches. Mr. Morse gave construction details and historical sketches of many area trackers. Members were invited to play the 20-rank tracker in the chapel at the close of the program.

ARLENE MORSE

St. Lawrence River

The St. Lawrence River Chapter met Jan. 16 at the Trinity Church, Watertown, N.Y. A choral demonstration of Christmas music used at the church was heard under the direction of Naughton Taylor. Mr. Taylor also gave a talk on his experiences while attending the Royal School of Church Music in England.

JOAN LAMICA

Suffolk

The Suffolk Chapter met Jan. 8 at the home of Eva Stewart, Huntington, N.Y. Mrs. Stewart and Donald Studholme played a two piano recital. A social hour and covered dish supper followed. The chapter held its Christmas party Dec. 16 at the Ernest A. Andrews home, Setauket. Dean Hazel Blakelock urged members to apply for the service playing certificate and to send in their applications and fees before Jan. 1. Carols were played followed by singing of carols by the group and soloists with organ and piano accompaniment. Refreshments closed the party.

ERNEST A. ANDREWS

Central New York

The Central New York Chapter met Feb. 7 at St. Stephen's Episcopal Church, New Hartford. After dinner Dean Cornelia M. Griffin conducted the business meeting and announced William Kempf, Rome, as the winner of the Briesen scholarship. Nellie D. Snell reported that James Hanosh will direct the junior choir festival. Dean Griffin announced the nominating committee: Ray Conrad, chairman, Mrs. Spencer H. Goettke, Mrs. Edwin Wires, Horace Douglas and Donald Robinson. George Huddleston, regional chairman, gave a talk on various subjects of concern to organists.

JEANNETTE E. SNYDER

Eastern New York

The Eastern New York Chapter met at St. George's Episcopal Church, Schenectady, Jan. 22 where host organist Frederick Monks played the following program: From Heaven Above to Earth I Come, Lord, Hear the Voice of My Complaint, In Thee Is Gladness, Prelude and Fugue in B minor, Bach; Elevation and Offertoire sur les Grands Jeux, Couperin; Romance sans Paroles, Bonnet; Solemn Melody, Davies, Pièce Heroïque, Franck. The boy choristers assisted. Following the recital Dean Helen Henshaw presided at the business meeting. Refreshments were served by Betty Valenta and her committee.

HELG A SAETVEIT

Rockland County

The Rockland County Chapter met Jan. 9 at the Pearl River, N.Y. Methodist Church. The program was conducted by Cantor George Weinflash who talked about Hebrew sacred and folk music, played recordings and sang several pieces accompanied by Mrs. William Garelick. He directed his junior choir in several Hebrew works.

The chapter met Dec. 10 at the Cathedral of St. John the Divine, New York City for a rehearsal of the boy choir and an evensong service under the direction of Alec Wyton. Prior to the rehearsal members went on a conducted tour of the cathedral.

HARLOW L. HAWTHORNE

Hudson-Catskill

The Hudson-Catskill Chapter sponsored Dean Loton E. Springstead in a recital Feb. 6 at the Presbyterian Church, Hudson. Mr. Springstead's program included works by Saint-Saëns, Felton, Avison, Nearing, Handel, Bach and Peeters. Two trumpeters assisted in Ceremonial Music, Purcell. The chapter sponsors this recital annually to raise funds to send its dean to a summer music seminar each year. Following the program the regular monthly meeting was held followed by a social hour.

CLAYTON J. WALTERMIRE

Westchester

The Westchester, N.Y., Chapter met Jan. 17 at the Scarsdale Community Baptist Church with Dean Ruth Branch presiding over the brief business meeting. The remainder of the evening was spent in a profitable reading session of recent anthems from many different publishers ably conducted by D. DeWitt Wasson. To mark the tenth anniversary of the chapter, the social committee served a beautifully decorated birthday cake at the refreshment hour. Host Organist Frank Dunsmore invited all members to inspect the Möller organ recently rebuilt and augmented by Richard F. Minich, White Plains.

FRANK H. DUNSMORE

Lockport

The Lockport, N.Y. Branch held its winter choir festival rehearsal at the Grace Episcopal Church Jan. 12 with Chairman Cecil A. Walker conducting. Eight senior choirs with their directors and organists were present. All senior choir music was reviewed and interpretation indicated for each anthem. Regent Eleanor E. Strickland announced the festival will be held April 30 at the Grace Episcopal Church. The evening closed with refreshments.

GRACE TEN BROEK

New York City

The New York City Chapter sponsored Pierre Cochereau in a recital Jan. 16 at St. Thomas Episcopal Church. His program, listed in the recital section, included a four movement Symphonic Improvisation which was dedicated to the memory of G. Donald Harrison and George Arents, donor of the organ.

ALICE V. GORDON-SMITH

RICHARD ELLSASSER will head the organ department again June 25 to Aug. 21 at the National Music Camp, Interlochen, Mich. Linda Marie Smith, Dallas, Tex. will be organ practice supervisor.

THE MOODY Bible Institute choir directed by Donald P. Hustad sang at a hymn festival Jan. 29 at the Lyon-Healy store, Chicago; Dr. Francis S. Moore was in charge.

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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

CHICAGO, MARCH 1, 1961

Basic Research

This is the time of year when we receive a very special kind of mail. Students have just awakened to the horrible realization that they have only weeks, or at most months, to complete their term papers, theses, projects or dissertations. And so to the office of THE DIAPASON come such letters as these:

It has just occurred to me that there may be an important correlation between the size of an organist's feet and hands and his potential as a virtuoso. Please send by return mail the shoe and glove sizes of all organists who have advertised in your publication since its inception. It will be helpful if this information can be arranged under the actual sizes: all organists who wore 9½ B shoes being listed together alphabetically.

or

It is essential that I have information from you by March 1 concerning the number of professional choir directors who wear trifocal spectacles as opposed to those who wear bifocals. The whole body of my ophthalmological research must await this important detail.

or

Please use the enclosed airmail, special delivery envelope to send us a complete list of past-deans of AGO chapters whose surnames began with the letter "M".

Of course these letters are slightly exaggerated (how slightly you will never know!) and we therefore plead editorial license. And some of the requests are for genuinely interesting information such as one for details about blind organists. Unfortunately even on such queries our files cannot possibly supply even the most fragmentary facts.

Indeed our some thousands of file cards hardly supply the most basic information required for our own use. We wish we had the time and manpower to make them even as nearly complete as an average daily newspaper "morgue." But even then their correlation into the kind of categories which would supply the kind of information students demand would be a lifetime task.

We are frankly flattered that so many readers consider us the "source of all

wisdom" but we feel guilty and frustrated that we can so rarely answer even their easy questions. Even the celebrated McWhirter twins (whose famed *Guinness Book of Records* Art Buchwald calls "one of the fastest-selling books in England") might be stumped by some of the more difficult ones.

How often students could find their answers more rapidly and in more detail in the reference departments of their university libraries!

Decentralization

Word of the "dismemberment" of the London Society of Organists, one of the wonderfully hospitable host organizations at the International Congress of Organists held in London in 1957, points up the decentralization movement now taking place in some of our large AGO chapters. This is not the first time we have pointed out the parallels between our organization and the British ones which preceded it.

Replacing the central "society" with an association comprised of five "societies" is so similar to what is happening in Greater New York where four of five boroughs now have their own chapters and where the various suburban divisions of the metropolitan area are represented by chapters in three states.

In Chicago since the branching off of the North Shore chapter, the beginnings of area meetings presage the probability of an eventual group of five or more branches. This same kind of decentralization is taking place in other centers of population where distances are great and transportation increasingly difficult.

We feel that such a trend has possibilities for returning to the large and often static chapters the kind of intimacy and warmth our smaller chapters report. How can a chapter of 500 members hope to have much real acquaintance among its number?

But there is a feature of the London situation we might consider copying both locally and regionally: one society has become five but the five have an association of their own. Would our state organizations and our regions be able to develop a kind of similar autonomy which would express itself every odd-numbered year in increasingly effective regional conventions?

Sincere!

The word *sincere* since the days of *The Hucksters* has had a most insincere connotation, yet we have no adequate substitute. There is something a little too bedrock about the words *honest* and *truthful*; *frank* and *outspoken* imply some other hues; *straightforward* and "as good as one's word" are long and awkward. The etymological bases of *sincere* are favorable to its use and by now we should be able to forget the Madison Avenue uses in such phrases as a "sincere" tie or "sincere" office furniture.

With the temporary decay of the "without-out-decay" word *sincere* has come a regrettable habit of questioning the sincerity of those who do not agree with us. For instance, we consider it unfortunate that one organ builder will impugn the motives of another just because his ideas of design are different. A recent exchange in our "letters to the editor" column is a case in point: one builder who questions the necessity for subs and supers on his kind of design is openly accused of "short-changing" by another builder. This kind of thing sometimes infects advertising but even more often it becomes part of the regular sales lingo of salesmen for both pipe and electronic instruments in their intramural as well as their inter-league forays.

Why can't we say "I don't like such-and-such because—" instead of implying or declaring that our opponent is a "stupid jerk who doesn't know beans about (take your choice!) scaling, voicing, action, design." This kind of thing is bad enough in the most dog-eat-dog commercial situations; among artist-craftsmen in a professional field it is nauseating.

And some of our players are no more ethical. "Oh, him!" they say: "What can you expect of a guy like him?" Well, some of us expect a lot of a guy like him and we often get it. Let's develop some *esprit de corps*. We have a big enough sales job to win over the outsiders without all this in-fighting.

This does not mean that we should condone dishonest advertising such as the use of recordings of the organ at Notre Dame Cathedral as background music for a sales pitch for one of those so-called "chord-organs"—a regular practice at Christmastime 1960. Or a picture of Rheims Cathedral to advertise the "cathedral tone" of these abominations. This sort of behavior is outside the realm of sincerity or ethics. This is something our Better Business Bureaus should be protecting us from. Why don't they?

Just Not Our Type

Our typewriter—a very good one—has days when it simply cannot spell. Sometimes it is in a very economical mood and leaves out letters which, in its opinion, are unnecessary, and so our news copy before editing those days takes on the look of one of the modern shorthand systems. To balance this, there are other days when it becomes generous and supplies occasional words with to us are totally dispensable extra letters.

Mostly, however, it is just incorrigible, recalcitrant and perverse. It simply takes the bit in its teeth and, like Stephen Leacock's horseman, rides off in all directions at once.

Our only consolation is that many typewriters owned by people who send in news or who merely write us letters appear to be close relatives of our typewriter. Despite the now almost universal knowledge of the "touch system" (our knowledge, such as it is, was not acquired in a typewriting class) a really "clean" sheet of typing is not a commonplace even in the business world.

Our correspondents' typewriters are particularly undisciplined on such words as *toccata*, *hrapiscord*, *Meedevil* and *Baroque*. There is no real unanimity on the spelling of the name of a popular British composer who is variously known as Vaughn Williams, Von Williams and Van Williams; Williams is, however, spelled consistently whether for the composer of *Rhasmedre* or for David McKay, Mackay or MacKaye. The typewriters of chapter treasurers find the widest possible range of spelling for names of members on subscription lists sent to the office of THE DIAPASON (DIPOSAN, DIPOSUN).

We are told that some psychiatrists of the Freudian persuasion can read all sorts of things into one's typing mistakes. We have no plans to consult one about ours.

Our mother was of the opinion that most misspelling was the result of inaccurate pronunciation. We once agreed with her on this but we don't any more. We are now convinced that the trouble is just with these modern typewriters.

MARILYN MASON TO TEACH
AT INSTITUTE AT ALFRED

Marilyn Mason will teach organ at the 13th church music institute sponsored July 9-14 by the Canacadea AGO Chapter at Alfred, N.Y., University. Louis H. Dierricks, Ohio State University, will head the voice department and the choir work while Edward Johne, Columbus, Ohio, will train the junior choir, using fourth, fifth and sixth graders in a demonstration group, and will conduct a handbell workshop. Melvin Le Mon, Alfred University, will conduct some classes. As usual Lois Boren Scholes will be in charge.

Looking Back Into the Past

Fifty years ago the March, 1911 issue contained these matters of interest—

A draft of the proposed form of musical service to be used at the coronation of King George V and Queen Mary in June was prepared by Sir Frederick Bridge, organist of Westminster Abbey. The Abbey choir was to be assisted by 400 voices from the choirs of St. Paul's, the chapels royal of St. James and Savoy, and several cathedrals outside of London. There was to be an orchestra of 80.

An overturned candle being used by a repairman ruined the organ at the University of Southern California.

William C. Carl's engagements in the new year included a musicale in the grand banquet room of Mrs. William K. Vanderbilt's Fifth Avenue mansion, on the Odell organ at the MacLean mansion in Washington, D.C., and at the Bagley musicale on the new Estey organ at the Waldorf-Astoria hotel.

Hook and Hastings built a four-manual organ for the Eighth Church of Christ, Scientist, Chicago.

A meeting of the new Minnesota AGO Chapter Feb. 15 gave opportunity for inspecting the newly-constructed St. Mark's Church, Minneapolis.

The New England AGO Chapter held its 24th public service Feb. 9 at Trinity Church, Boston.

A \$20,000 Kimball was planned for the Masonic Temple, Guthrie, Okla.

Twenty-five years ago these events were reported in the March, 1936 issue—

Eric DeLamarter resigned from Chicago's Fourth Presbyterian Church and was succeeded by Barrett Spach who had been assistant organist since 1929.

Pittsburgh announced plans for the AGO national convention in June; Herbert C. Peabody was general chairman.

George H. Fairclough, FAGO, was honored on his completion of 35 years at the Church of St. John the Evangelist, St. Paul, Minn.

Northwestern University held its fourth annual church music conference Feb. 11.

Ralph Downes, who served at Princeton University from 1928 until the end of 1935 was appointed organist at Brompton Oratory, London.

St. Patrick's Cathedral was host to the New York City Chapter Feb. 10 when Pietro Yon played and directed the chorus in a service of solemn benediction.

Ten years ago these occurrences were published in the March 1951 issue—

A government order prohibiting the use of new tin in organ pipes threatened to cause a critical situation in the organ industry.

Charles Henderson (now at St. George's, New York City) was selected by the Wilkes-Barre, Pa. Junior Chamber of Commerce as its "young man of the year" for 1950.

Frank W. Asper completed his "coldest tour" which ranged from 35° below zero at International Falls, Minn. to an ice storm at Nashville, Tenn. which left the city without electric power; Dr. Asper returned two days later for this engagement.

An autobiographical sketch by Ernest M. Skinner written on his 85th birthday was included.

Marshall Bidwell was chosen for a special award at the man-of-the-year dinner of the Pittsburgh Junior Chamber of Commerce.

NOONDAY PROGRAMS HEARD
AT HARVARD UNIVERSITY

Three noonday musical events were scheduled in January under the sponsorship of the Harvard University Memorial Church. Lois Pardoe played the Reubke Sonata Jan. 6 and John Ferris played Telemann and Bach Jan. 13 in recitals at Appleton Chapel. The Harvard University choir sang an English program Jan. 20 at the Busch-Reisinger museum.

HONECKER'S King David was sung Jan. 30 at the Church of the Ascension, New York City with Vernon de Tar conducting from the console.

Letters to the Editor

The New Miss Susie?
Glen Ridge, N. J., Feb. 9, 1961—

Dear Sir:
Re: your editorial on the demise of Miss Susie. You ask what has become of her? Nothing. She's still around. Only now she has dyed her hair and is wearing high heels and short skirts. She is no longer the village piano teacher but the school music director. She is easily recognized by her indecisive beat and her adherence to SA and SAB arrangements of Broadway tunes. She has done more to ruin good choral music than all of the composers of the Dudley Buck era combined.

The modern Miss Susie has a Phi Beta Kappa key. However, she most likely majored in Romance languages—a worthy enough major indeed, but not much help in training a good choral group. Her influence is widespread—as any church musician who has several youth choirs can tell you. She knows all about the Baroque period—as it relates to art, that is.

Miss Susie is young and attractive these days and therefore much more dangerous.

MURIEL PETERSON ROBINSON

In Praise of Skinner

Cleveland, Ohio, Jan. 31, 1961—

Dear Sir:
Many words have been written about Ernest M. Skinner. May I write just a few more? Trinity Cathedral has a four-manual E. M. Skinner of 1907. I have played many organs in this country to find this one of the most satisfying of any builder. The design of the choir organ is splendid, allowing proper use of this division for accompanying, and at the same time providing a division of rare beauty in solo performance. The nave organ—a reed division at the rear of the cathedral—is truly majestic. This instrument thrilled thousands of lovers of music in the 52 years it was played by Dr. Edwin Arthur Kraft. It was with true foresight that Dr. Kraft insisted that this organ be rebuilt in 1955 nearly as Mr. Skinner had installed it. Would that all those who play these more noble installations be so inspired to keep all that is possible of what this great man left us, that when Ozymandias has come and gone, true tonal beauty will remain.

HARRY W. GAY

How Universal a Design?

Chicago Heights, Ill., Jan. 22, 1961—

Dear Sir:
Lately I have been troubled by what looks to be another trend towards conformity in organ design, and, if past performance is any measure, there is no better way to find out if my suspicions are correct than to set them out in a letter to THE DIAPASON.

If, in our pendulum of organ tonal design, we should place classicism to the far left and romanticism to the far right, it would appear that we are the possessors of a very erratic clock. This pendulum does not move within reasonable limits on either side of the center position, but rather it manages to go as far as it can in one way or another and promptly gets stuck there until some thing or another comes along to give it a push in the opposite direction.

What is being done today is popularly referred to as classicism. It is actually not that at all, but, for lack of a better word, the term will survive. Organ design is now being returned to the basic principles established four centuries ago. I cannot, however, agree

with those who would write it off the period of development occasioned by the appearance on the organ scene of men such as Hope-Jones and Skinner. This period of romanticism (again for lack of a better term) contributed a great deal to the organ, even though it can be said that a minor tragedy did occur when the basic principles were allowed to be discarded.

Instead of acting, I think the American organ world is reacting. The re-application of basic principles to American organs is an encouraging thing, but we should not, we must not, lose our initiative or our creativity in this. It is easy to copy; and the temptation to copy is great when the copy will sell.

I believe that copying process has begun because already the great division of our instruments is becoming stereotyped and the positive is not far behind it. The danger of such uniformity is that, in our country particularly, uniformity is not a necessary attribute to the church organ. The multiplicity of our various denominations as well as the musical tastes of individual congregations of non-liturgical bodies are very good reasons why this is and must be so.

Consider, what it is that we are copying. Basically, this is what can be termed a "severe" instrument, ideally suited to the form of service found in Scandinavia and the German and Dutch speaking countries. This form of design has not found favor in Great Britain, Eastern Europe, or the Latin countries of France, Italy and Spain.

Organ design through the centuries has accompanied the religious changes taking place and has adapted itself to requirements. France and England both developed their own classic designs (within the framework of the basic principles) that were things apart from what developed in Holland and Germany. This should be very significant to us in the United States. Anglo-catholics, Roman Catholics, Lutherans—they all required different things from their ecclesiastical instruments!

These basic designs have had 400 years to come about and you will not find contemporary European builders very open-minded regarding changes. They need not be otherwise, for there is great unanimity among their customers as to how a church organ should sound, what it should be able to do and what part in the service it should play.

In the United States there is no such unanimity, and until the ecumenical movement stops being a "movement" and finally accomplishes its end result, there will be no such general agreement. Thus, the lip service we pay to the idea of the "custom-built" organ must become more and more a thing of reality. It is my opinion that the so-called classic organ is suitable for only a small minority of American churches. I further believe that no one "system" of design can be developed which could serve even a simple majority of our churches.

Thus the way could be open to our turning of attention to the needs of the churches as denominations and as congregations. Some real creativity in design, not just in stoplist but also in other pertinent areas, is the challenge I would like to see taken up. Some of the new console ideas are intriguing and much could still be done towards further reducing their size and their cost. Wood pipes do not have to be made of sugar pine, nor do metal pipes have to be made of spotted metal or tin. Neither does case-work have to be made of wood. (And speaking of case-work, have you noticed how all of it lately seems to be coming from one man's drawing-board?)

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Edmonton

The Edmonton Centre met Nov. 27 at St. Barnabas German Catholic Church to hear the 90-year-old, two-manual, 12-rank Mason & Hamlin tracker recently installed by Ken McLaren. Father Wolfgang Bottenberg gave an illustrated lecture on tone production in organs, explaining the difference between electro-pneumatic and tracker actions. To demonstrate he played: Toccata in E minor, Fugue in D minor and Toccata in C minor, Fachelbel; Fugue in G minor, Canzona in D minor and Prelude and Fugue in D minor, Each; Intrada, Ahrens; From Heaven High, Pepping, and his own Praeambulum in G. At the same meeting a tape recording of The Organ of the Redwood Pipes was heard—the story of the first organ built in Victoria, B.C. in 1867 at St. Mark's Church. Luke Van Kirk convened this part of the program. Marvelyn Schwerman reported that eight members of the centre travelled 200 miles to Calgary to hear the German recital. The Calgary Centre entertained at a reception following the program.

The centre met Jan. 10 at the Strathcona Baptist Church. G. Douglas Millson based his talk on suggestions regarding junior choir leadership. He said that he got more

satisfaction from leading a group of youngsters due to their keenness. He also stated that one of the most important things is "what other activities do you have besides singing?" Reginald Geen, Oshawa, spoke on his experiences with senior choirs and gave many suggestions. He said the basis of all good singing is good breath control and suggested that all choir leaders should study the art of singing. A display of music was available for perusal. Arrangements for the meeting were made by Ken McLaren, Charles Dool and Marvelyn Schwerman. Refreshments were served.

MARVELYN SCHWERMAN

St. Catharines

The St. Catharines Centre met Jan. 15 in Christ Lutheran Church. Worthy Chief Albert E. Shennan gave an interesting talk on the varied tasks of the police department. At the business session further plans were discussed for the RCCO convention to be held in St. Catharines next August.

GORDON KAY

Montreal

At the Jan. 28 meeting of the Montreal Centre in St. Matthew's Presbyterian Church, David T. Brown, host organist, gave a short address on the history of the Scottish Psalter. Colored slides were shown

depicting pages of words and music from the 1564 and the 1635 editions. Members and friends participated in singing several of the old tunes with Mr. Brown as precentor. At the close of the talk, David Huddelson played numbers based on psalm tunes: Old 100th, Walther; Stracathro, Cameron; Old 124th and Caithness, Willian. Chairman Montague Matthews presided at a short business session and outlined plans for future meetings.

DAVID T. BROWN

Vancouver

The Vancouver Centre met Jan. 21 at the Church of St. John the Evangelist, North Vancouver. David Rogers played the opening recital on the organ built by G. Herald Keefer. Mr. Keefer explained some of the features of the instrument and played short passages to illustrate, for example the free-standing section of the great. Music was chosen to demonstrate the reeds, and flutes and possibility of clarity in such contrapuntal work as Toccata in F and Movement 1, Sonata 1, Bach. Host organist was H. Kingsley Watson. In spite of thick fog, a number of people gathered for the recital. Mr. Rogers' complete program is in the recital section.

ELEANOR BUSH

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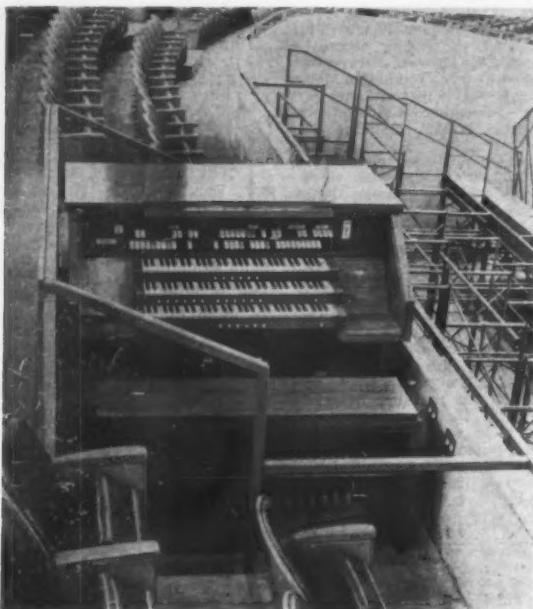
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New Organ Music

A very few organ pieces have reached us in this new year, several of the leading publishers of music for our instrument being so far unrepresented. Perhaps some sales psychology is being used: with an early Easter bringing Advent and Lent so close together, organists may be presumed to be too busy or too exhausted to pay much attention just now to new recital and service material for the organ. The music discussed in February's column had all reached us before 1961.

Abingdon Press, from whom we had previously received only books and choral material, has just issued three hymn preludes by T. Frederick H. Caudlin—one on Rockingham, one on St. Bernard and the third on Mit Freuden Zart. All three are on the quiet side and of convenient length for service use, and all make good use of their musical possibilities. Suggested organ and detailed Hammond registration is provided.

C. S. Lang has selected a favorite organ key for his conventional but skillful Prelude and Fugue in G minor (Novello). The prelude is in a big style and the short fugue which states its subject in the pedals ends fortissimo.

Certainly it was inevitable that the organ eventually receive some of the works of Villa-Lobos, one of the major musical voices of our time. Camil Van Hulse has made a playable arrangement of Bachianas Brasileiras 5 for the organ (Associated Music Publishers) and we would not be surprised to find it popping up frequently on the recital pages of THE DIAPASON.—FC

Religious Songs

Ever since John Charles Thomas in his heyday made Albert Malotte's rather melodramatic setting of The Lord's Prayer probably the most widely sung religious solo of the 20th century, other and perhaps sometimes more appropriate settings have been appearing from composers and publishers of every stripe. The best-seller has been railed against by theologian and musician, has been banned from some church services, has been deplored as "theatrical," "unprayerful" and "secular," yet so far no other setting has even begun to displace it.

Joining the efforts to compete is a new setting by the eminent Flemish organist Flor Peeters (C. F. Peters). Many of this man's organ pieces are widely and favorably known and some of his choral works and his Speculum Vitae for soprano and organ are seen on frequent programs. This new setting of The Lord's Prayer is musical and very simple; it ends broadly. Its weakness is Mr. Peeters' limited feel for the inflections of the English language: hal-low-ed be and Thy will be done, for example. This song is published for high, medium and low voice and in SATB and SSA arrangements.

Five wedding solos by Austin Lovelace will find wide use. Published separately by Abingdon Press in high and low voice they are short, undemanding and dignified. Their titles will suggest the character of their texts: Our Saviour, Guest Most Bounteous; Our Father, by Whose Name; O Ye Who Taste That Love Is Sweet; Jesus, Stand Beside Them, and O God of Love, to Thee We Bow.—FC

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For information please write the Registrar, Evergreen Conference, Evergreen, Colorado



Organist Tax

(Continued from page 8)

ertainer. Even for a non-professional person, the accounting charge for a tax return is deductible when it is itemized as "personal."

Dues to professional organizations are allowable. Remember to include your American Guild of Organist dues! In addition to professional societies, deduction is allowed for subscriptions to professional or technical journals (including THE DIAPASON) and the cost of professional equipment with a short useful life. Professional advertising incident thereto is allowable. Since tax letters and tax services are deductible to accountants, the expense of monthly music services and the like would seem to be reasonable. If you maintain a waiting room, periodicals placed there primarily for the patrons would be a deductible item.

If you are required to pay your substitute during your absence, the amount paid is a business expense. Where an annual substitute is employed and your regular salary is reduced, you need report as income the reduced salary.

Special deduction is allowed for the purchase of wardrobes, costumes, capes, wigs, and similar articles which are necessary for professional use. Deduction is allowed for estimated amounts spent for formal clothing and accessories, laundering, and dry cleaning, for professional musicians. Deduction was allowed for a motion picture actor for physical training expenses. While this might have been for Tarzan, it might contain some relevant fact comparable to your circumstances. Training for relaxation purposes only is non-deductible.

If your talents include writing, then most expenses incident thereto are deductible. This would include research expenses, including travel related thereto, the entertainment costs relative to gathering materials, and the subsequent expenses with agents, publishers, etc. Be prepared to prove the entertainment costs by maintaining a log record of what costs were incurred, when, and the persons involved.

If the relationship of the entertained persons to your writing is too vague, it may be denied. Remember you might be entitled to lump-sum compensation treatment of income of your composition if it took two years or more to complete, etc. by spreading the income back over prior years.

Many professionals use a portion of their home as an office or studio. You must determine an allocation of that portion which is business and that which is personal. This percentage is usually done on a square foot ratio used to the total in the home, or, using a fractional ratio, the numerator being the room(s) used, with the denominator being total rooms in the home. For computation of depreciation, you allocate that portion of the cost that the house bears to the cost of the house and lot. Only the home is subject to depreciation, usually at a rate computed on a life of 25 to 50 years, possibly faster if the residence is quite old. Furniture within the studio is depreciable, usually at 10% per annum. You will want to include piano, organ, harpsichord, tape recorders, desks, typewriters, duplicating machines, chairs, tables, music library (if not expensed earlier), etc. If you have never claimed depreciation on any depreciable item earlier, you have lost that earlier portion, as you are required to include in the depreciation schedule (Schedule C-1, Form 1040) in column 4, depreciation allowed earlier, or allowable in prior years. This does not preclude your now listing and depreciating assets purchased in earlier years, but the earlier years' depreciation are lost. To minimize the loss, you can lengthen the anticipated life of the old asset, so that the amount lost is smaller. Of course, that allows you a smaller current deduction on that item. If you have provided parking facilities for your patrons, the cost incident thereto may be depreciated on a life of from 7 to 10 years. Subject to excluding the personal portion ratio, the following examples are deductible as business household expenses: lights, water, heat, insurance, repairs, taxes, mortgage interest, and depreciation. The personal portion of the real estate taxes and mortgage interest is deductible as an itemized personal deduction. Expenses incurred directly within,

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or for your studio, would be fully deductible. This might include decorations, drapes, soundproofing (if over about \$50, it should be depreciated), art objects, tuning and maintenance of instruments, etc.

If you attend concerts and recitals by fellow artists for purposes of self-evaluation, the total admission charge is deductible. Likewise, if travel is incurred, that would be deductible. Meals incident thereto are also, if you are gone overnight. This deduction does not mean that you may deduct all concerts—only those in which you have a genuine professional interest.

A sound system in your reception room or studio is a business asset, depreciable. This would include hi-fi, stereo, radio, tape recorder, etc. The purchase of records and tapes would be deductible. If the sound system doubles for your personal use, reduce your deduction by that percent. Judicious care should be exercised in accurately determining the strict professional use thereof, and not claiming that portion which is purely personal.

The above items cover to a certain extent the items which a non-salaried professional person may expect to deduct on Schedule 1040 C. It may also be used by a salaried person who had additional income not subject to withholding taxes. Many of these items related to the part-time church musician, who also teaches in his home, and to other persons as well. Sometimes the results of Schedule C are an eye-opener. Many never realize they operate at a loss until they see it on the tax return. The loss is deductible on the regular form 1040. Should the loss exceed your other income, this excess loss may be carried back two years, entitling you to a refund perhaps, or forward five years, and a reduction of future income. Consult your local CPA for assistance in this case. In addition, you might find your local CPA can save you tax dollars over his fee by merely correctly placing the same items differently on your tax return. When in doubt, certainly consult either the Internal Revenue Service or your local CPA.

Salaried Professional Deductions.

Generally, salaried professional musicians may deduct many of the above items,

especially if spare-time tutoring is done (in which case file Schedule 1040 C). The main difference is that you can only list your expenses on page 2, Form 1040, as itemized personal deductions (assuming these and other personal deductions amount to 10% of your income). This is usually included in the section entitled "Other Deductions." However, substitute salary expenditures are proper deductions for page 1, line 5, Form 1040.

Deductible Personal Expenses.

This is the category which can afford you a great tax savings, or merely a big headache, or both. To aid the taxpayer, the government grants an automatic 10% deduction (limited to a maximum of \$1,000) saving you the trouble of determining what the long form figures might reflect. In addition to the time savings, the Internal Revenue Service cannot require you to support the 10% claim.

In many cases, however, it is decidedly in your advantage to itemize your deductions, but be prepared to show how you determined the figures, if you are ever required to do so. The normal statute of limitations for the government's checking is three years, barring fraud. The mere fact that you, or your friends, have done thus-and-so for years on tax returns, does not mean that it is correct, possibly only their returns have not been checked. Each year more returns are subject to audit, so it is imperative that you maintain good records. Be careful to claim your deductions in the correct category—failure to do so may disallow it. The deductions which follow can be used only if you itemize on page 2, form 1040 or 1040 W.

Generally, married persons are ahead filing a joint return. If, however, you file separate returns for any of several reasons, remember that if one itemizes personal deductions, both are required to do so, which sometimes is not necessarily to their advantage.

Contributions.

Subject to limits, you may generally deduct gifts to religious, charitable, educational, scientific or literary organizations, and certain other groups. Likewise gifts to fraternal organizations may be

(Continued on page 28)

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Organist Tax

(Continued from page 27)

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Interest.

In general, most interest payments are deductible when itemizing deductions. This would include interest paid to banks, loan companies, savings and loan associations, individuals, installment loans with business firms, etc. If you are unable to determine the exact interest, a deduction equal to 6% of the average monthly unpaid balance under the contract is allowed. Compute the average unpaid monthly balances by adding up the unpaid balances at the beginning of each month during the year and divide by 12. The interest deduction may not exceed the portion of the total carrying charge attributable to the taxable year. Remember to consider notes or mortgages on your home, equipment,

car, personal notes, boats, TV, piano, organ, insurance loan, tape recorder, etc. Interest paid on money borrowed for purchase of tax exempt securities or single premium life insurance is non-deductible.

Taxes.

In itemizing deductions, most non-Federal taxes are deductible by you. All state and local taxes are deductible as taxes, except estate, inheritance, legacy, succession, gift taxes (which are not deductible at all), and assessments for local benefits (where special rules apply). Do not deduct Federal Income tax, self-employment tax, Federal estate taxes, or foreign taxes (which should be claimed only as a tax credit on Form 1116).

Deductions may include real estate and personal property taxes, state income tax, state and local retail sales tax, auto license fee (including operator's fee), poll taxes, cigarette tax, state gasoline taxes, etc. Do not deduct dog licenses, sewer and water charges, excise taxes on admissions, furs, jewelry, cosmetics, transportation, telephone, hunting licenses, or taxes paid by you for another. Consult your local IRS for amount of tax in your state on gasoline, as it varies from 3c to 11c per gallon. Local or state sales taxes vary from 2% to 4%. The IRA has just released suggested state sales tax deduction guide tables, by states, of what will be acceptable, normally without question. Greater amounts than these may be used if the taxpayer can prove his right to them. They are intended as guides for your income bracket. Cigarette taxes are imposed on consumers in several states, hence are deductible in varying amounts in Alabama, Connecticut, Florida, Maine, Massachusetts, Mississippi, Nebraska, New Hampshire, New Jersey, New York, Oklahoma, Pennsylvania, Rhode Island, South Dakota, Tennessee, and Vermont. Traffic or police fines are not taxes, hence not deductible (as they are violations of public policy).

Medical Expenses.

Too many rules exist regarding exclusions and special provisions to list all of them in an article of this type. General rules are stated herein, including the latest available rulings. First, divide medical expenses between medical-dental expenses, and medicine-drugs. Secondly, separate the two groups above again according to husband or wife (if 65 or over) from those of dependents. In addition, if a dependent mother or father of either the taxpayer or his wife is 65 or over, he or she qualifies for certain benefits. For dependent parents 65 or over, it is recommended that Form 2948 be used, as the Forms 1040 and 1040 W are ambiguous on this point.

Under medicine and drugs, list all qualifying items (usually by drug store or pharmacy), but do not include beauty aids, toothpaste, etc. A separate total must be maintained for this group. Then list doctor-medical expenses, including physicians, dentists, nurses, hospitals, eyeglasses, artificial limbs, braces, crutches, hearing devices, seeing-eye dogs and their maintenance, therapy treatments, X-ray, elastic stockings, special mattress for arthritic condition, air conditioner required for health or disease (not for comfort), oxygen equipment, special aids for children growing blind (tape recorder, special typewriter, etc.), transportation expenses to get medical care (exclude deductions for food and lodging except while within hospital), etc. This travel expense has been allowed even in crossing the continent to see a particular specialist. Cases exist where deduction was allowed for trips ordered by doctors, but the facts determine each. Taxi trips daily to see a

doctor have been held deductible. Hospitalization, health, and accident insurance (including group policies) is deductible as a doctor bill. All medical expenses must be reduced by amounts reimbursed by insurance.

Medicine and drug expenses must be reduced by 1% of your adjusted gross income (which is line 11, page 1, form 1040). Any excess is added to the balance of the medical expenses. For taxpayers under 65, the accumulated total is reduced by 3% of the adjusted gross income. This is the net deductible medical expense. If either taxpayer or wife are 65 or over, they may ignore the 3% reduction. Likewise, if a dependent parent is 65 or over, the 3% rule is waived for that particular parent. There are certain maximum limits, varying from \$2,500 to \$10,000 for medical expenses. If these apply, seek professional advice.

Other Deductions.

Child care expenses up to \$600 paid by a woman or widower (including men who are divorced or legally separated under a decree and who have not remarried) for the care of one or more dependents to enable taxpayer to be gainfully employed. For a married woman, it is available only if she files a joint return and reduces the deduction by any amount by which their combined adjusted gross income exceeds \$4,500 (not applicable if husband is mentally or physically defective).

Deductions may be claimed for casualty losses which occurred during the year, such as fire, storm, auto accident, shipwreck, hurricane, or losses caused by natural forces. The amount of loss is determined by the fair market value of the property just before the casualty loss, less its fair market value after the casualty (but not more than the cost or other adjusted basis), reduced by any insurance received. Attach an itemized statement. If your losses exceed your income, it is a net operating loss, subject to special provisions.

Expenses of education for self are deductible, as explained earlier. Deductions may be claimed for safety equipment, dues to unions or professional societies, entertaining customers, tools and supplies, employment agency fees, nurses' uniforms and cost incident thereto, telephone expenses (where required to be on call by employer), safe deposit box rental (where income producing securities are kept), accounting and legal fees re investments or tax returns, etc. All other ordinary and necessary expenses connected with the production or collection of income or management and protection of property held for income are deductible.

Certain alimony payments are deductible here (see regulations). You cannot deduct gambling losses, except to the extent they offset winnings, private club or organization dues, general or life insurance, travel to and from work, cost of meals at work, bribes, moving expenses, or entertainment of friends.

An interesting point in favor of the music and arts world exists in claiming of a child's deduction. To show more than half her support, the Mother used the provided music and dancing lessons, which was allowed in such determination as a necessary expense, includable with food, shelter, and clothing.

As a last point, for net earnings shown on Schedule 1040 C, remember that they are subject to self-employment tax (social security) at 4½% rate.

A PRIZE of \$100 is offered for anthems for average church choirs by the Chapel Choir Conductors' Guild, Capital University, Columbus 9, Ohio; the contest closes Sept. 1.

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Programs of Organ Recitals of the Month

Pierre Cochereau, Paris, France—Towson Methodist Church, Towson, Md., Jan. 23: Jesu meine Freude; Walther; Was Gott tut, das ist wohlgetan; Kellner; Pastorale; Bach; Pastorale, Roger-Ducasse; Scherzo, Gigout; Cortège et Litane; Dupré.

Students of Harold Chaney and John Hamilton, Eugene, Ore.—School of music, University of Oregon, Jan. 29; Brahms 11 Chorale Preludes; Barbara Poszman—My Jesus Calls to Me; Gloria Johnson—O Blessed Jesu; Lynn Latham—O World, I Now Must Leave Thee (1st setting); Margaret Brakel—My Faithful Heart rejoices; Marian Brown—Deck Thyself, My Soul and Blessed Are Ye Faithful Souls; Kazuko Sacon—O God, Thou Faithful God; Nisha Burghart—Behold, a Rose Is Blooming; Nina Sackett—My Heart Is Filled with Longing (1st setting); Barbara Poszman—My Heart Is Filled with Longing (2nd setting); Barbara Bennett—O World, I Now Must Leave Thee (2nd setting).

Karl Kinard, Jr., Savannah, Ga.—St. Mark's Episcopal Church, Brunswick, Jan. 22: Toccata in F major, Now Pray We to the Holy Ghost and Fugue in C major, Buxtehude; Trumpet Tune in D major, Purcell; If Thou But Suffer God to Guide Thee and Before Thy Throne I Now Appear, Bach; Offerorio, Zipoli; Soul, Deck Thyself With Joy, Brahms; Were You There, Kinard; Holy God We Praise Thy Name, Peeters. Sonja Olsen Kinard, soprano, shared the program.

Gerhard Krapf, Laramie, Wyo.—For Fort Collins, Colo. AGO Chapter, First Presbyterian Church, Jan. 16: Canzona in F, Gabrieli; Forselement, des Prés; Toccata and Fugue in F, Buxtehude; Concerto in B minor, Walther; Trio Sonata in C minor, Krebs; Dankpsalm, Opus 145, Reger; Quem Pastores Laudavere, Walcha; Partita on Es ist ein Ros entsprungen, Krapf; Fantasie auf Jesu Corona Virginum, de Klerk; Fantasie and Fugue in G minor, Bach.

Maynard Cuppy, Mount Pleasant, Iowa—First Methodist Church, Jan. 15: In dulci jubilo and Come, Saviour of the Gentiles, Bach; Praise to the Lord, the Almighty, Walther; Prelude in A minor, Krebs; Toccata, Bender; Antiphons 2 and 5 and Magnificat 6, Dupré; Quintet for Organ and Brass, R. Evan Copley. A brass quartet assisted.

Edward Mondello, Chicago—Rockefeller Chapel, University of Chicago, Jan. 29: Sonata 2, Hindemith; Christ Lay in the Bonds of Death, Whithier Shall I flee and Dorian Toccata and Fugue, Bach; Blessed Are Ye Faithful Souls and O Darkest Woe, Brahms; Litanies, Alain; Antiphon, Dupré; Chorale in A minor, Franck.

Marilyn Mason, Ann Arbor, Mich.—For the St. Joseph Valley AGO Chapter, First Presbyterian Church, Niles, Mich. Jan. 10: Concerto in F Major, Opus 4, Handel; Miniature and Epilog, Langlais; Toccata and Fugue in D minor, Bach; Three Danses, Alain; Greensleeves and Brother James's Air, Wright; Grand Chœur Dialogue, Gigout.

Scott S. Withrow, Nashville, Tenn.—William Hume Chapel, George Peabody College for Teachers, Jan. 20, 21, 23 and 24: Offerorio, Zipoli; Introduction and Pastorale, Pasquini; La Spiritata, Gabrieli; Aria, Sonata 11, Martin; Kyrie, God, Holy Ghost, When in the Hour of Deepest Need and Fugue in G major, Bach; Canon in E minor, Fugue on B-A-C-H and Sketch in F minor, Schumann; Chorale in A minor, Franck; Prelude and Fugue in D major, Pachelbel; Petite Suite, Helen Trotter Midkiff, first performance; All Praise to Thee, Eternal God and Christ Is Arisen, Lenel.

Marian McNabb, Washington, D.C.—St. John's Church, Jan. 18: Rondo for Flute Stop, Rinck-Dickinson; Adagio e dolce, Sonata 3, and Prelude and Fugue in D major, Bach; From Heaven High I Come, Bach; Offerorio, Zipoli; Soul, Deck Thyself With Joy, Brahms; Were You There, Kinard; Holy God We Praise Thy Name, Peeters. Sonja Olsen Kinard, soprano, shared the program.

Patricia Whitehart, Bloomington, Ill.—Wesley Methodist Church, Jan. 16: Prelude in F minor and Trio Sonata 3, Bach; Behold, a Rose Is Blooming, Brahms; Part 2, Sonata 1, Hindemith; Pastorale on a Christmas Plainsong, Thomson; Epitaph for a Dead Infant, Vierne; Dialogue for the Mixtures, Chant de Paix and Fantaisie, Langlais.

Lillian Mecherle McCord, Bloomington, Ill.—Presser Hall, Illinois Wesleyan University, Jan. 5: Lift Up Your Heads, O Ye Gates, Pepping; Requiescat in Pace, Sowerby; Prelude and Fugue in E minor, Bach; How Brightly Shines the Morning Star, Reger; Chorale in B minor, Franck.

Ann Louise Kuebler, Valparaiso, Ind.—Valparaiso University chapel, senior recital, Jan. 15; Noël Grand Jeu, Daquin; Was Gott tut, das ist wohlgetan, Pachelbel; Toccata and Fugue in D minor, Bach; Sonata 2, Hindemith; O Christ, Thou Lamb of God, Lenel; Transports de Joie, Messiaen.

Jim Lamberson, Shreveport, La.—First Methodist Church, Jan. 11: Alle Menschen müssen sterben, Pachelbel; Wie schön leuchtet der Morgenstern, Buxtehude; Noël Daquin; Movement 1, Sonata 6, Mendelssohn; Air with Variations, Sowerby; Variations on an Original Theme, Peeters.

George Markey, New York City—Modena Lowrey Berry auditorium, Blue Mountain, Miss. College, Jan. 5: We Thank Thee God and God's Time Is the Best, Bach; The Musical Clocks, Haydn; Toccata in G major, Dubois; Herols Piece, Franck; Cantilene, Langlais; The Tumult in the Praetorium, Maleingreau; Brother James's Air, Wright; Prelude and Fugue in G minor, Dupré.

Robert S. Clippinger, AAGO, Gettysburg, Pa.—Grace Methodist Church, Harrisburg, Jan. 15: Toccata and Fugue in D minor, I Call to Thee, Lord Jesus Christ and In Death's Strong Grasp the Saviour Lay, Bach; Air for Flute, Arne; Whate'er My God Ordains Is Right, Pachelbel; Chorale in B minor, Franck; My Heart Is Filled with Longing, Brahms; Andante Cantabile, Symphony 4, Widor; Cortège and Litany, Dupré; Nativity, Langlais; As pants the Hart for Cooling Streams, Parry; Praise to the Lord, the Almighty, M. Shaw.

Steve Empson, Chicago—St. Stanislaus Bishop and Martyr Church, Jan. 15 and the Saron Lutheran Church, Jan. 22; Prelude and Fugue in B minor, Bach; Andante, Fiocco; Three Movements for a Musical Clock, Haydn; Greensleeves, Vaughan Williams; How Brightly Shines the Morning Star, Drischner; Prelude, Christmas Oratorio, Saint-Saëns; Chorale in A minor, Franck. Junior choir assisted.

William O. Tufts, Jr., Washington, D.C.—Congress Heights Baptist Church, Jan. 24: Concerto in C, Ernst-Bach; Komm Süßer Tod, Bist du bei mir and Prelude and Fugue in D major, Bach; Suite in D major, Stanley; Introduction and Allegro, Keeble; Fantasy on a Mountain Song, Clokey; Toccata for Flute, Yon; Imagery in Tableaux, Edmundson.

George E. Ceiga, University Park, Pa.—Pennsylvania State University, Schwab auditorium, Feb. 19: Toccata in D major, Frescobaldi; Christ lag in Todesbanden, Bach; Duo for Flute Stops, Krebs; Tumult in the Praetorium, Maleingreau; Lied des Chrysantémens, Bonnet; Requiescat in Pace, Sowerby; Concerto 13 in F major, Handel.

Herman J. Pedtke, Chicago—Holy Family College chapel, Manitowoc, Wis., Jan. 3: dedicational recital on new Schaefer organ; Passacaglia and Fugue in C minor, Bach; Grande Pièce Symphonique, Franck; Ave Regina Caelorum, Becker; Rosace, Mulet; Serene Alleluias, Messiaen; The Nativity, Langlais; In dulci jubilo, Karg-Elert.

Tom Ritchie, Springfield, Mo.—Stone Chapel, Drury College, Feb. 2: The Old Year Now Has Passed Away and Dorian Toccata, Bach; Flute Solo, Arne; Aria, Peeters; Benedictus, Rowley.

Jack Osewaarde, New York City—St. Bartholomew's Church, Jan. 4: In Thee Is Gladness, The Old Year Hath Passed Away and Fugue in E flat, Bach; Intercession, Suite for Organ, Bingham; Carillon de Westminster, Vierne.

Richard T. Gore, Wooster, Ohio—Memorial Chapel, College of Wooster, Jan. 15 and Grace Lutheran Church, Dover, Jan. 29: Toccata in E minor, Buxtehude; Elevation, Mass 2, Couperin; Elevation, Tournemire; Tu es petra, Mulet; Beside the Flood of Babylon, All Glory, Laud and Honor, Our Father, Who Art in Heaven and Prelude and Fugue in E minor, Bach; How Brightly Shines the Morning Star and Christ We Should Now Be Praising, Lenel.

Bene Hammel, Chattanooga, Tenn.—For the Mobile, Ala. AGO Chapter, Jan. 27: Government Street Presbyterian Church: Concerto in A minor, Vivaldi-Bach; Prelude, Fugue and Chaconne and Fugue in C major, Buxtehude; Prelude and Fugue in A minor, Bach; Concerto 5, Opus 4, Handel; O God, Thou Good God, Karg-Elert; Jesus Dies on the Cross, Dupré; Toccata, Symphony 5, Widor.

Gale Norman Enger, Oklahoma City—First Methodist Church, Beaumont, Tex., Feb. 14, for the Sabine AGO Chapter: Fantasie and Fugue in G minor, O Mensch, bewein' dein Sunde gross and Kyrie, Gott Heiliger Geist, Bach; Sonata 1, Hindemith; Pièce Héroïque, Franck; Divertissement, Vierne; Prayer, Christ Ascending, Messiaen; Toccata, Durufé.

Thomas Foster, Syracuse, N. Y.—Pupil of Arthur Poister, All Saints Episcopal Church, Pontiac, Mich., Feb. 26: Was Gott tut, das ist wohlgetan, Pachelbel; Wenn wir in höchsten Noten sein und Prelude and Fugue in C major, Bach; Chorale in B minor, Franck; Deux Danse a Agni Yavishita and Litanies, Alain.

Paul Koch, Pittsburgh, Pa.—Carnegie Hall, Jan. 15: Prelude and Fugue in E minor and God's Time Is Best, Bach; Marche en Rondeau, Charpentier; Angelus, Renaud; Variations on an American Air, Flagler; Ruth Ann McCoy, soprano, and Katharine Koch, pianist, assisted.

George Scott, Pullman, Wash.—For the Spokane AGO Chapter, Millwood Presbyterian Church, Jan. 11: Chorale in E major and Pièce Héroïque, Franck; Symphony 2, Vierne; Passacaglia and Fugue and Fantasie and Fugue in G minor, Bach.

Pauline Cole Bushman, Cleveland—Temple Emmanuel, Jan. 20: Three Preludes, Bloch; Pastorale and Postlude, Freed; The Burning Bush, Berlin.

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Programs of Organ Recitals of the Month

Wilma Jensen, Westfield, N. J.—Grace and Holy Trinity Episcopal Church, Kansas City, Mo., Feb. 20, for the Kansas City AGO Chapter: Toccata and Fugue in D minor, Bach; Benedictus, Couperin; Noël Grand Jeu et Duo, Daquin; Flute Solo, Arne; Chorale in A minor, Franck; Divertissement, Vierne; Brother James's Air and Greensleeves, Wright; Jesus, Lead Thou Onward, Karg-Elert; Arabesque for Flute Stops, Langlais; Aria, Peeters; God Among Us, Messiaen.

Students of Elisabeth Hamp, Champaign, Ill.—St. Peter's E and R Church, Dec. 4: Mary Kay Fears—Sinfonia, Bach; Calm As the Night, Böhm; Priscilla Hettler—Arioso, Handel; Come, Thou Fount of Every Blessing, Larson; Nancy Sue Fears—Toccata in D minor, Nevin; Anne Hulsizer—Ein Feste Burg, Buxtehude; Prelude in D minor, Bach; Elizabeth Hubbard—How Brightly Shines the Morning Star, Buxtehude; Fugue, Mode VI, Pachelbel; Prelude and Fugue in C major, Bach; Beverly Gilliland—Sarabande and Voluntary, Suite Gothique, Bingham; Louise Pfeffer and Nancy Fears, pianists, and the junior choir directed by James Lyke, assisted.

D. DeWitt Wasson, DSM, New York City—King's College, Briarcliff Manor, Jan. 12, dedication of new Hammond: Prelude, Fugue and Chaconne, Buxtehude; Vom Himmel hoch, Pachelbel; Suite for a Musical Clock and Introduction and Allegro, Concerto 13, Handel; Jesus Still Lead On, Karg-Elert; The Trophy, Couperin; The Fifers, Dan-dieu; The Cuckoo, Daquin; Chorale in E major, Franck; The Nativity, Langlais; Elses, Bonnet; The Celestial Banquet, Messiaen; Litanies, Alain.

David Pizarro, AAGO, Charlotte, N. C.—Berk Chapel, Queens College, Jan. 7: La Romanesca con cinque mutanze, Valente; Passacaglia in D minor, Buxtehude; Vom Himmel hoch, five settings, Bach; Concerto 11, Handel; Fugue on a Subject by Paul Vidal, Coke-Jephcott; Macht hoch die Tür, David; Cortège et Litanie, Dupré.

Robert Scoggin, Dallas, Tex.—University Park Methodist Church, Jan. 29: Concerto 5 in F major, Handel; Be Thou But Near and Prelude and Fugue in G major, Bach; Sonata in F minor, Mendelssohn; Entrata Festiva, Peeters. Patricia Scoggin, cellist, brass ensemble, tympani and the chancel choir assisted.

Alexander Boggs Ryan, Ann Arbor, Mich.—Hill auditorium, University of Michigan, Dec. 14: Komm, heiliger Geist, Herre Gott und Passacaglia and Fugue in C minor, Bach; Fugue in C sharp minor, Honegger; Carillon de Westminster, Vierne; Psalm 94 Sonata, Reubke.

Virgil Fox, New York City—Central Park Methodist Church, Buffalo, Jan. 11, for the Buffalo AGO Chapter: Prelude and Fugue in B minor, Trio Sonata 6, Bach; Fantasie in F minor, Mozart; Toccata, Suite, Opus 5, Durufé; Giga, Bossi; Londonderry Air, Traditionnel; Chorale in E major and Finale in B flat, Franck.

Walter R. Rye, Toledo, Ohio—St. Paul's Methodist Church, Monroe, Mich., Jan. 29, for the Monroe AGO chapter: Trumpet Tune and Peal, Purcell; Toccata in F, O Man, Be-moan Thy Grievous Sin, Lord Christ, Turn Thou to Us, I Call to Thee, Lord Jesus Christ and Prelude and Fugue in G, Bach; Benediction, Karg-Elert; I Need Thee Every Hour, In the Cross of Christ I Glory, Rise Up, O Men of God, Bingham; Brother James's Air and Greensleeves, Wright; Reverie, Divertissement and Allegro, Symphonia 2, Vierne.

Clarence E. Whiteman, Greensboro, N. C.—Bennett College, Jan. 22: Da Jesus an dem Kreuze stund, Scheidt; Christ unser Herr, zum Jordan kam, Erbarm dich mein, O Herre Gott, Nun freut euch, lieben Christeng' mein und Prelude and Fugue in D major, Bach; Sonata 1 in E flat, K 61, Mozart; Allegro Vivace, Symphony 1, Vierne; The Lord Is My Shepherd, Rowley; Baroque Prelude and Fantasia, Arnell; Litanies, Alain.

Benjamin Laughton, Detroit—St. Martha's Episcopal Church, Jan. 16: Veni, Creator Spiritus, Dunstable; Pavane, Byrd; Funeral Music, Tallis; Voluntary, Gibbons; Voluntary on Psalm Tune 100, Purcell; Voluntary in C, Croft; Introduction and Trumpet Tune, Boyce; Choral Song, Wesley; Christem Rememtor Omnium, Parry; Psalm Preludio 2, Howells; Intermezzo and Epilogue, Slater; Siciliano, Milner; Procession, Jackson.

Jack L. Noble, Vermillion, S. D.—Slagle auditorium, State University of South Dakota, Jan. 8: Prelude and Fugue in G minor, Buxtehude; Dearest Jesus, We Are Here and Sleepers Awake, Krebs; Toccata, Adagio and Fugue in C, Bach; Prayer, Franck; Rest In Peace, Sowerby; Song of Peace, Langlais; The Shepherds and God Among Us, Messiaen.

Gerre Hancock, New York City—St. Bartholomew's Church, Jan. 25: Pageant, Sowerby; Prelude and Fugue on B-A-C-H, Liszt. Jan. 11: Prelude and Fugue in E minor, Bach; A Rose Breaks Into Bloom, Porter; The Wise Men, Messiaen.

Ann Lord, Bloomington, Ind.—Indiana University Junior recital Jan. 12: Prelude and Fugue in B minor and Wachet auf, Bach; Chorale in A minor, Franck; Fantasie for Flute Stops, Sowerby; Suite Brève, Langlais.

Carl Weinrich, Princeton, N.J.—Kramer Chapel, Concordia Senior College, Fort Wayne, Ind., Jan. 15: Prelude and Fugue in A minor, Brahms; Fantasie in Echo Style, Sweelinck; Fantasie in F minor, Mozart; Toccata, Adagio and Fugue in C major, Wake, Awake! the Voice Is Calling, In Sweet Joy, In Thee Is Gladness and Lord God, Now Open Wide Thy Heaven, Bach; Sonata 1 in E flat minor, Hindemith; Divertissement, Vierne; Cortège and Litany, Daquin.

Ronald M. Huntington, Pasadena, Cal.—For Pasadena and Valley AGO Chapter, Oneonta Congregational Church, South Pasadena, Jan. 9; Grand Jeu, Du Mage; How Shall I Fitly Meet Thee, Heavenwards Has He Ascended and From Heaven Above to Earth I Come, Pepping; Prelude and Fugue in D major, Bach; Fantasie-Chorale in F sharp minor, Whitlock; Homage to Perotin, Roberts; Chaconne, Raynor Brown; Roulade, Jubilee; Scene de la Passion, Daniel-Lesur; Basse et Dessus de Trompette, Clément-Baillot; Toccata and Fugue in D minor, Shepherds as They Watched by Night and In dulci jubilo, Bach; Gavotte, Rameau; Pastorale, Corelli; Carillon Sortie, Mulet.

David Drinkwater, New Brunswick, N.J.—For Princeton AGO Chapter, Trinity Church, Jan. 24: Symphony in B flat, Le Begue; By the Rivers of Babylon, Christ Our Lord to Jordan Came and Prelude and Fugue in B minor, Bach; Andante für eine Walze in einer kleinen Orgel, Mozart; Air and Variations, Sowerby; Sonata 2, Hindemith; Le Banquet Céleste, Messiaen, Prelude and Fugue in B flat, Dupré.

Parley Belnap, Provo, Utah—For the Snow Bird regional convention, Ricks College, Rexburg, Idaho, Jan. 7: Prelude and Fugue in F sharp minor, Buxtehude; For Unto Us a Child Is Born, Bull; Toccata per l'Elevatione, Frescobaldi; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; Behold, a Rose Is Blooming, Brahms; Shepherds, He Is Born and Lied Symphony, Peeters.

Jerry Titel, Clayton, Wis.—Skinner Memorial Chapel, Carleton College, Northfield, Minn., student of Enid M. Woodward, Feb. 2: Concerto 5 in F major, Handel; Sonata 3, Hindemith; Tres lent et majestueux and Vif, Ascension Suite, Messiaen; Adagio, Symphony 4, Widor; Modal Trumpet, Karam.

Natalie Littler, Halifax, Nova Scotia—St. Paul's Church, Jan. 23, for the Halifax RCCO Centre: Prelude and Fugue in D, Bach; Trumpet Voluntary in D, Purcell; Schmücke dich, Brahms; Psalm 23, Whitlock; St. Flavian, Willan; Toccata, Symphony 5, Widor.

Jay Lovins, Bloomington, Ind.—Indiana University auditorium, Feb. 19: Toccata and Fugue in F, Bach; Fantasie in F minor, K 608, Mozart; Very Slowly, Sonatina, Sowerby; Variations on a Noël, Dupré.

Richard Westenburg, Worcester, Mass.—First Unitarian Church, Jan. 8: Trumpet Voluntary, Purcell; Largo, Marcello; The Fifers, Dandrieu; Rondo in G, Bull; Concerto 5 in F major, Handel; Dorian Toccata, Bach; Noël Variations for Full Organ and Duo, Daquin.

Sibyl Komninos Sharp, FAGO, Paterson, N.J.—Christ Reformed Church, Union City, rededication recital, Dec. 4: Te Deum, Langlais; Veni Emmanuel, MacNutt; Idylle Melancolique, Vierne; Noël for the Flutes, Daquin; Tiento, Cabanilles; Basse et Dessus de Trompette, Clément-Baillot; Toccata and Fugue in D minor, Shepherds as They Watched by Night and In dulci jubilo, Bach; Gavotte, Rameau; Pastorale, Corelli; Carillon Sortie, Mulet.

David Rogers, LTCL, Vancouver, B.C.—For the Vancouver RCCO Centre, Church of St. John the Evangelist, North Vancouver, Jan. 21: A Trumpet Minuet, Clarke; Le Banquet Céleste, Messiaen; Noël for the Flutes, Daquin; Two short chorale preludes, Hurford; Toccata in F, Movement 1, Trio Sonata 1 in E flat, Kommet du nun, Jesu vom Himmel herunter and Fantasie and Fugue in C minor, Bach.

James D. Ingerson, Meriden, N.H.—St. James Episcopal Church, Keene, Jan. 29, for the Monadnock AGO Chapter: Prelude and Fugue in E major, Buxtehude; Toccata for the Elevation, Frescobaldi; Sleepers Wake, a Voice Is Calling, Come Now, Savior of Mankind and Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Song 46, Sowerby; Psalm 94 Sonata, Reubke.

Robert Kates, Oakland, Calif.—Latter Day Saints East Bay Interstake Center, Jan. 27: Rigaudon, Campra; Fantasie and Fugue, Pachelbel; Lass mich dein sein und bleiben, Strunk; Awake, My Heart, with Gladness, Peeters; O wie selig seid ihr doch, ihr, Brahms; Fantasie in C minor, Bach.

Robert Stanley Swan, Springfield, Mass.—Memorial Methodist Church, White Plains, N.Y., Jan. 23: Fugue on the Kyrie, Couperin; Recit de Tierce en Taille, Marchand; Gagliarda, Schmid; Song of Peace and My Heart Is Filled With Longing, Langlais; Requiescat in Pace, Sowerby.

Robert Douglas, Oakland, Calif.—Latter Day Saints East Bay Interstake Centre, Jan. 27: Prelude in A minor and Sleepers Wake, Bach; Benedictus, Reger; Harmonies du Soir, Karg-Elert; Prelude and Fugue in G minor, Buxtehude.

Elaine Tomlinson, New York City—St. Bartholomew's Church, Jan. 18: Concerto 2 in A minor, Bach; Pastorale, Roger-Ducasse; Litanies, Alain.

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Programs of Organ Recitals of the Month

Alexander Schreiner, PhD, FAGO, Salt Lake City, Utah—Initial recitals, Latter Day Saints East Bay Interstate Center, Oakland, Cal., Nov. 17 and 18. If Thou But Suffer God to Guide Thee, I Long for Thee; My Savour, Prelude and Fugue in E minor; Prelude and Fugue in E flat and Allegro, Sonata 5, Bach; Fantaisie in A minor, Franck; Thanks Be to God, Biggs; Meditation Religieuse, Mulet; The Hunting Horn and Lyric Interlude, Schreiner; Maestoso in C sharp minor, Communion in E major, Finale in D major, Nalades and Carillon de Westminster, Vierne; Sonata in F minor, Mendelssohn; Woodland Flute Call, Dillon.

Harold O'Daniels, Binghamton, N.Y.—Christ Church, Feb. 1: If Thou But Suffer God to Guide Thee, Bach; Jesus Makes My Heart Rejoice, Elmore. Harry Lincoln, flutist, shared the program. Jan. 30: Grand Jeu, DuMage; Our Father, Bach; Quasi Lento, Allegretto and Lento, Franck; The Nightingale and the Rose, Saint-Saëns—Courtade; Gavotte, Martin; Harmonies du Soir, Karg-Elert; Poco Vivace, Schroeder. Dec. 24: Noël Basque and Three Elevations, Benoit; Carol Rhapsody and Forest Green, Purvis; Adeste Fideles, G. Shaw; Christmas Pastorale, Bach; Queen Pastores, Willian; Kyrie de la Messe Noël, Franck.

David Gerhenbeck, Caldwell, N.J.—First Lutheran Church, Albert Lea, Minn. Dec. 28: Vom Himmel hoch, Pachelbel; Greensleeves, Vaughan Williams, Wright; Io, How a Rose, Brahms; In dulci jubilo, Krebs; Adams Fall and Sleepers Awake, Bach; Allegro Deciso, Water Music, Handel; Behold, a Rose Breaks Into Bloom, Brahms; Allegro Vivace, Symphony 1 and Carillon de Westminster, Vierne. Beverly Green, contralto, shared the program.

Grady Wilson, Ann Arbor, Mich.—St. Mark's Episcopal Church, Shreveport, La., for the North Louisiana AGO Chapter, Jan. 15: Grand Jeu, DuMage; Nun komm' der Helden Heliand; Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Arabesque sur les flutes, Langlais; Suite Opus 5, Durufé.

Geraldine Morgan, Alameda, Cal.—Naval Air Station chapel, Dec. 11: Sleepers Wake!, Jesu, Joy of Man's Desiring and Lord Jesus Christ, with Us Abide, Bach; Chorale in B minor, Franck; Bring a Torch, Jeanette Isabella, Williams; The Nativity, Langlais; Vom Himmel hoch, Edmundson.

Robert Sheperd, Royal Oak, Mich.—First Presbyterian Church, Jan. 29; Concerto in F major, Albinoni; Trio Sonata in D major, Corelli; Allegro, Concerto 6 in D minor and In Thee Is Gladness, Bach; Adagio and Rondo, K 617, Mozart. A string quartet from the Detroit Symphony assisted.

Samuel Walter, Stamford, Conn.—Christ's First Presbyterian Church, Hampstead, N.Y., Jan. 15: Toccata and Fugue in D minor, Sinfonia and Jesu, Joy of Man's Desiring, Bach; Trumpet Voluntary, Stanley; Concerto in F major, Handel; Brother James's Air, Wright; Foundation, Hamill; Lauda Anima et Bohemian Brethren, Walter; Scherzo, Symphony 4, Widor; Prelude and Fugue, de Clerk.

Pupils of Gerald Greeley, Mankato, Minn.—Mankato State College, Jan. 24: Janet Neubert—Toccata and Adagio in C, Bach; Barbara Wenner—Ave Maria Stella, Grieg; Yucca, Leach; June Hughes—Prelude and Fugue in A minor, Bach; Betty McIntire—Agus Del, Bizet; Charles Eggert—How Brightly Shines the Morning Star, Bach (with trumpets); Erna Zeigler—Dripping Spring, Clokey; Judith Miller—Christ lag in Todesbanden, Bach; Joyce Schroeder-Rhosymedre, Vaughan Williams; LaVonne Meier—Prelude in E minor, Bach.

Henry Fusner, Cleveland—Church of the Covenant, Jan. 15: Voluntary 9, Stanley; Herzlich tut mich verlangen, Kellner; Sonata para Organo con Trompeta Real, Lidon; Passacaglia and Fugue, Bach; Theme and Variations, Symphony 5, Widor; Pastorale, Milhaud; Wondrous Love, Barber; Ein Feste Burg, Rogers. Cinderella Paradiso, soprano, assisted.

Virginia Cox, San Diego, Cal.—First Presbyterian Church, Dec. 11: Prelude and Fugue in C major, Krebs; Adams Fall and Sleepers Awake, Bach; Allegro Deciso, Water Music, Handel; Behold, a Rose Breaks Into Bloom, Brahms; Allegro Vivace, Symphony 1 and Carillon de Westminster, Vierne. Beverly Green, contralto, shared the program.

Allan Van Zoeren, New York City—Memorial Methodist Church, White Plains, N.Y., Mar. 13: Diferencias sobre la Gallarda Milanesa, Cabzon; Three Portuguese Tocatas, Seixas and Jacinto; Joseph est Bien Marie, Balbastre; Andante Cantabile, James; Five Noëls, Walcha, Milford and Philip; Legende, Peeters.

Robert Tall, Rigby, Idaho—For the Snow Bird regional convention, Ricks College, Rexburg, Jan. 7: Prelude and Fugue in B minor, Bach; Cantabile, Franck; Dearest Jesus We Are Here, Purvis; Fantasie and Fugue in F minor, Robertson; Fountain Reverie, Fletcher; Litanies, Alain.

Herbert Burris, Red Bank, N.J.—First Methodist Church, Jan. 22: O Man, Bewail Thy Grievous Fall and Prelude and Fugue in D, Bach; Harpsichord Suite, Telemann; Chorale in A minor, Franck; Chaconne and Variations, Handel; Suite Bréve, Langlais.

Robert Anderson, Dallas, Tex.—Church of the Ascension, Frankfort, Ky., Jan. 25: Modus ludendi pleno Organo pedaliter, Scheidt; Prelude and Fugue in G major, Bruhns, Trio Sonata 6 and Prelude and Fugue in E minor, Bach; Fantasie in F minor, K 608, Mozart; Combat de la mort et de la vie, Messiaen; Triptych, Robert Anderson; Finale, Symphony 1, Langlais.

Thomas Curtis, Bowling Green, Ohio—First Congregational Church, Elyria, Ohio, Jan. 29: Offertorio, Zipoli; Adagio, Fiocco; Rondo, Concerto for Flute Stop, Rinck; Fantasie and Fugue in G minor, Bach; Festival Fanfare, Wolff; Brother James's Air, Wright; Toccata, Villancico and Fugue, Ginastera. Louise Curtis, soprano, shared the program. Bowling Green State University, Jan. 27: Gaudemus, Rowley; Air Tendre, Lully; The Trophy, F. Couperin; Old Hundredth, Bristol.

Edward A. Hansen, Seattle, Wash.—Plymouth Congregational Church, Feb. 1: Concerto 4 in F major, Handel; Sleepers, Wake!, O Whither Shall I flee?, If Thou But Suffer God to Guide Thee, My Soul Doth Magnify the Lord, Abide with Us, Lord Jesus Christ and Comest Thou Now, Jesus, from Heaven Above, Bach; Adagio and Rondo, K 617, Mozart; Cortège and Litania, Dupré. The Mu Phi Epsilon string ensemble assisted.

Ronald L. Dawson, Baldwin, Kans.—Baker University, Elsie Allen Hall, Feb. 5: Prelude and Fugue in E minor, Buxtehude; Recit de Nazard, Clérambault; Sonata in E flat, Bach; Herzlich tut mich verlangen, O Welt, ich muss dich lassen und Es ist ein Ros ent-sprung, Brahms; Gelobet seist du, Jesu Christ, Pepping; Ein feste Burg ist unser Gott, Walcha; Te Deum, Langlais.

Jack Ruhl, Fort Wayne, Ind.—First Methodist Church, Huntington, Feb. 5: Concerto in D minor, Vivaldi-Bach; Introduction and Toccata, Walond; Trumpet Minuet, Hollins; Were You There?, Sowerby; Scherzando, Statham; Marche Fantastique, Ellsasser; Canon in B minor, Schumann; Fantasie in F minor, Mozart. The Fort Wayne First Presbyterian Church handbell choir assisted under the direction of Lloyd Pinkerton.

Kenneth T. Zink, Trenton, N.J.—Senior recital, Trenton State College, Trinity Episcopal Cathedral, Jan. 16: Fantasie and Fugue in G minor and All Glory Be to God on High, Bach; Grande Pièce Symphonique, Franck; Berceuse, Vierne; Gregorian Rhapsody, Langlais.

Lloyd Davis, Kankakee, Ill.—St. Paul's Episcopal Church, Jan. 10: Prelude and Fugue in A minor and Schmücke dich, O liebe Seele, Bach; Chorale in B minor, Franck; Divertimento, Karam; Deseins Eternels, Messiaen; Toccata, Sowerby.

Philip Steinhaus, Bloomfield Hills, Mich.—White Chapel memorial cemetery, Troy, Nov. 27: Chaconne in G Minor, L. Couperin; Noël sur les jeux d'anches, Daquin; Come, Saviour of the Heathen and Fugue in E flat, Bach; Prelude, Fugue and Variation, Franck; Scherzetto, Vierne; Cantilène, Langlais; Litany, Alain.

Walter A. Elchinger, FAGO, Seattle, Wash.—University Methodist Temple, University of Washington, Jan. 4: Toccata in D minor, Froberger; Noël, Daquin; Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Ich ruf' zu dir, Herr Jesu Christ, Ein feste Burg ist unser Gott, Zu Bethlehem geboren und Frohlich soll mein Herze springen, Walcha; The Nativity, Langlais; Prelude and Fugue in G minor, Dupré.

Judy Little, Pittsburg, Kans.—McCroy Hall auditorium, Kansas State College, Feb. 28, student of Martha Pate: Prelude and Fugue in E major, Lübeck; Movement 1, Trio Sonata 6 in G, O Man Bewail Thy Grievous Fall, Come Creator Holy Ghost and Prelude and Fugue in A minor, Bach; My Jesus Leadeth Me, Brahms; Prelude, Fugue and Variation, Franck; Les Jardin Suspendu, Alain; Te Deum, Langlais.

William B. McGowan, Danvers, Mass.—Smith College, Northampton, Helen Hills Hills chapel, Jan. 16: From Heaven on High, Pachebel; When Adam Fell, Homilius; The Hen, Rameau; Sonata 2 in C minor, Mendelssohn; The Musical Clocks, Haydn; Fantasie and Fugue in C minor, Bach; The King of Love My Shepherd Is, Milford; Hommage to Purcell, Peloquin; Veni Creator, Duruflé.

Carl L. Anderson, AAGO, Tucson, Ariz.—Grace Episcopal Church, Jan. 15: Fugue in C major, Buxtehude; Voluntary 5, Stanley; O Lamb of God Most Stainless and Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Communion on a Noël, Huré; Toccata, Van Hulse.

William Robert Hargrove, White Plains, N.Y.—Memorial Methodist Church, Feb. 21: Prelude and Fugue in G minor, Buxtehude; Allegro, Concerto in B flat, Handel; Movement 2, Sonata 1, Hindemith; O God, Thou Faithful God, Brahms; Wachet auf und Fantasie and Fugue in G minor, Bach.

Gary L. Smith, Joplin, Mo.—Kansas State College, McCroy Hall auditorium, Pittsburg, March 28, student of Martha Pate: Sonata 1, Hindemith; Trio Sonata 5 in C and Prelude and Fugue in E minor, Bach.

Douglas Johnson, Atlanta, Ga.—Protestant Radio and Television Center, Jan. 16, for the Atlanta AGO Chapter: 45 Orgelbüchlein Chorales, Bach.

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GREAT

Tibia, 16 ft.
Vox Humana, 16 ft.
Diapason, 8 ft.
Tibia, 8 ft.
Concert Flute, 8 ft.
Salicional, 8 ft.
Vox Humana, 8 ft.
Octave, 4 ft.
Tibia, 4 ft.
Flute, 4 ft.
String, 4 ft.
Vox Humana, 4 ft.
Nazard, 2 1/2 ft.
Fifteenth, 2 ft.
Piccolo, 2 ft.
Larigot, 1 1/2 ft.
Fife, 1 ft.
Carillon
Harp

ACCOMPANIMENT

Diapason, 8 ft.
Gemshorn, 8 ft.
Tibia, 8 ft.
Concert Flute, 8 ft.
Flute Celeste, 8 ft.
Viola, 8 ft.
Viol Celeste, 8 ft.
Vox Humana, 8 ft.
Tibia, 4 ft.
Vox Humana, 4 ft.
Piccolo, 2 ft.
Chrysogloss

SOLO

Tibia, 16 ft.
Tibia, 8 ft.
English Horn, 8 ft.
Kinura, 8 ft.
Vox Humana, 8 ft.
Clarinet, 8 ft.

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PEDAL

Resultant, 32 ft.
Diaphone, 16 ft.
Tibia, 16 ft.
Bourdon, 16 ft.
Viol, 16 ft.
Tibia, 8 ft.
Flute, 8 ft.
Viola, 8 ft.
Tibia, 4 ft.
Tuba, 16 ft.
Trombone, 8 ft.

**SOUTHPORT CHURCH HEARS
LENTEN CHORAL PROGRAMS**

The choir of men and boys of the Trinity Parish, Southport, Conn. will sing the Mozart Missa Brevis, K 275, March 12 with a string orchestra and organ. Raymond Harris, Yale school of music, will play the organ continuo and James Litton, organist and choirmaster will conduct, following an evensong service. Mr. Litton will also play four Mozart church sonatas.

The choir of the Southport Congregational Church, Robert Boyer organist and choirmaster, and the Trinity Chorale will sing the Schütz Seven Last Words and a group of Moravian anthems for Passiontide on a March 26 program in which the Trinity girls choir will also participate and precede which John Alves will play an organ recital.

**ATLANTA CHURCH OFFERS
ANNUAL CHORAL CONCERT**

A trumpet trio and timpanist from Archer high school joined the choir in its annual concert Jan. 29 at Ebenezer Baptist Church, Atlanta, Ga. Hampton Z. Barker was director, David Crawford Stills organist and Wilhelmina H. Scritchian pianist in a program which featured Handel, Mozart, Vaughan Williams, Willan, Coke-Jephcott and arrangements of spirituals.

D. DEAN HUTCHISON, First Congregational Church, Portland, Ore. has become tonal consultant to the Rodgers Organ Company.

**GAY PLAYS NOON SERIES
AT CLEVELAND CATHEDRAL**

A series of noonday organ recitals are being played each Tuesday at Trinity Cathedral, Cleveland, by Harry W. Gay, Ph.D. Featuring a wide range of organ literature from many periods and eras, the March recitals will contain, among other music, the Vierne Messe Basses March 7; Pieces on Pange Lingua by Boëly, de Grigny and David H. Williams March 14; the Maleingreau Symphony of the Mystic Lamb March 21, and excerpts from the Dupré Stations of the Cross and the Tournemire Seven Words March 28.

**ANIMUCCIA MASS IS SUNG
BY PALESTRINA SOCIETY**

The Palestrina Society of Connecticut College, New London, sang the Mass Ave Maris Stella for mixed voices by the 16th century Florentine composer Giovanni Animuccia Jan. 22 in Harkness Chapel. Devotions were conducted by the college chaplain and Arthur Quimby presided at the organ.

Founded 20 years ago by Paul F. Laubenstein, still its director, the society has comprised within its membership students, faculty and staff personnel and area residents.

**GILES PLAYS, NIES-BERGER
CONDUCTS IN RICHMOND, VA.**

Hugh Giles will be organ soloist in the recently published Haydn concerto March 14 at St. Paul's Church, Richmond, Va. Edouard Nies-Berger, organist and choirmaster of the church, will conduct the string orchestra and choir in the concert which will also include: Concerto for strings and organ, Vivaldi-Natchez; Meditation on a Czech Carol, Suk; Nuances, Scriabin-Nies-Berger; Psalms 86 and 143, Holst, and choral works by Buxtehude, Gregor, Antes and Bach.

BACH'S St. John Passion of which part 1 was sung Feb. 26 will be concluded March 5 at St. Bartholomew's, New York City; the Fauré Requiem will be heard March 19 and the Lenten portion of Handel's Messiah March 26.

**HEAR MONTREAL BACH CHOIR
IN PROGRAM AT MCGILL U**

The Montreal Bach Choir, George Little conductor, sang a concert Jan. 20 at Redpath Hall, McGill University. Programmed were: Five Chansons, Janequin; motets by Sweelinck, Victoria and Schütz; six songs of the Spanish Renaissance; Three Songs, Debussy; contemporary Canadian part songs by Lionel Greenberg, Otto Joachim and Kelsey Jones; French Canadian folk songs arranged by Francois Brassard, Violet Archer and Raymond Daveluy.

**HEAR LARGE CHORAL WORKS
AT METROPOLITAN CHURCH**

Parts 1 and 2 of The Creation by Haydn were sung Jan. 29 by the choir of the Church of the Resurrection, New York City, under the direction of David Hewlett, organist and choirmaster; Dr. Samuel Walter was guest organist.

Mr. Hewlett directed Poulen's Stabat Mater Feb. 26 with Dr. Walter again as organist; Amy Friedell conducted Durufle's Requiem with Mr. Hewlett at the organ.

**ENID WOODWARD CONDUCTS
CLINIC IN MINNEAPOLIS**

Enid M. Woodward, AAGO, Carleton College, conducted an organ clinic Feb. 6 for organists at Schmitt's Music Company, Minneapolis. She played excerpts from many works for the Lenten season and included short explanations of interpretation of ornaments, registration and hymn playing. A lively question and answer period followed.

NASHVILLE'S first performance of the Kodaly Missa Brevis was sung Jan. 22 by the 55-voice choir of the George Peabody College for Teachers, Dr. Robert Bays conducting; Come, Jesu, Come, Bach, Ave Maria, Rachmaninoff, and Hail Thou Gladdening Light, Gretchaninoff, were also heard.

RICHARD ELLSASSER'S March dates include Midland, Tex. March 3 and 4; Sioux City, Iowa March 12; Omaha, March 13; Lowell, Mass. March 19 and Bridgewater, Va. March 23 following a series of Pacific coast recitals in February.

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J. WESLEY JONES



J. WESLEY JONES, for thirty-eight years director at the Metropolitan Community Church, Chicago, died Feb. 11 in Billings hospital at the age of 76. Choral director of the Chicagoland Music Festival for twenty-seven years, Mr. Jones directed large choruses in Orchestra Hall, at Navy Pier and at Soldiers' Field. He was one of the organizers of the National Association of Negro Musicians which awarded Marian Anderson her first scholarship.

A son of ex-slaves, Mr. Jones was born in Nashville, Tenn., in 1884. He was educated in the Tennessee School for Orphans and at Walden College, Nashville. He came to Chicago in 1920 and while working as a laborer organized a choir in a small Methodist mission. He went to the Metropolitan Church when it was newly organized. He worked for the postoffice for forty-one years, becoming the first Negro superintendent of a postoffice branch.

Mr. Jones was a member of the Chicago AGO Chapter and was a regular attendant at all chapter functions. Mrs. Jones and two daughters survive him.

OKLAHOMA CITY ORGANIST VICTIM OF HEART ATTACK

Mrs. J. S. Frank, Oklahoma City, died suddenly Jan. 4 of a heart attack. She was 70. An active organist for 46 years, she filled her last post at the First Presbyterian Church for 24 years and was organist emeritus at the time of her death.

A graduate of Oberlin Conservatory Mrs. Frank had extensive training in Chicago. She was an AGO member for 25 years and served two terms as dean of the Oklahoma City Chapter. She was an active member of many other musical organizations.

Mrs. Frank won 21 trophies and cups as tennis champion in Ohio and Oklahoma and played until the age of 50. She is survived by her husband, two sons, two brothers and a sister. Mrs. Everett L. Curtis, organist emeritus at St. Luke's Methodist Church, Oklahoma City, Okla.

MILDRED DRENNING DIES AT 81; KANSAS AGO PIONEER

Mildred Hazelrigg Drenning, Topeka, Kans., veteran organist, died Feb. 4 from a head injury received in a fall Nov. 8 on her return from voting. She was 81. First AGO member in the state of Kansas, she had held every office in the Kansas Chapter. Her membership in the Guild dated from 1913.

A graduate of Kansas State College, Emporia, and of the University of Kansas, she was organist in the First Christian Church, Topeka, for 46 years. On her retirement in 1951 THE DIAPASON ran a detailed account of her career.

Married to a prominent attorney, she had travelled widely. She was a native of Napoleon, Ind.

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First Performer Views Sonata by Persichetti

By RUDOLPH KREMER

To help celebrate the 50th anniversary of the St. Louis AGO Chapter, members decided to commission a new work for organ. A committee was selected for the task of finding a well-known composer who would be interested in composing an organ work and the final result is the Sonata for Organ, Op. 85, by Vincent Persichetti. This new work was given its first performance at the St. Louis midwinter conclave Dec. 28. This writer was requested to play the work a second time for conclave visitors at the session in Graham Chapel, Washington University.

Mr. Persichetti has visited Washington University as a lecturer and two years ago he was commissioned to compose a symphony for the St. Louis Symphony Orchestra. This work, his Liturgical Symphony, was given its premiere in the orchestra's 1959-60 series.

The committee in charge of commissioning the new organ work placed only one restriction on the composer: that the work be at least seven minutes long, so that it could be featured as a work of significant proportions on a program. Mr. Persichetti was offered the commission last summer and, fortunately for us, he accepted. In his letter dated Aug. 7, 1960 he writes: "I have cleared time for writing the organ work you suggested. I feel very close to the musical life of St. Louis and am happy that I will be able to do the work for you."

Apparently Mr. Persichetti became engrossed in his Sonata, judging from another letter which came from him toward the end of August. He writes: "I have been working for the past two weeks on an organ sonata. I have dropped other work for the moment so that I can concentrate solely on this. It will be slightly longer than seven minutes and certainly ready well before November."

The Sonata has three movements and is twice the length specified as minimum by the committee. The first movement is an Allegro with a slow introduction. Larghetto is the indication at the beginning of the second movement, and the last movement is a fast Vivace with a few slightly slower passages. A superficial analysis reveals that the first and last movements are in sonata form, the middle movement in simple song form. Perhaps of greater interest is the fact that the work has strong cyclic characteristics. For example the secondary theme of the last movement immediately calls to mind the slow introduction to the first movement.

The melodies throughout the work are delightfully tuneful and the Sonata as a whole is alive with rhythmic interest. It is in a predominantly contrapuntal style with much imitation and is pleasantly striking in several clearly polytonal sections.

The organ is not a new medium for



EUGENE R. BUTLER

EUGENE R. BUTLER is in his first season as minister of music of the First Methodist Church, Wichita, Kans. Holder of the SMM degree from Union Seminary where he studied with Elaine Brown, Seth Bingham and Seale Wright, he directs a five choir program.

FONTAINEBLEAU SESSION TO BE 40TH ANNIVERSARY

This summer's session of the schools of music and fine arts held at the Palace of Fontainebleau, France, marks the 40th anniversary of this institution which has been so influential in promoting and cementing artistic relations between the French and the Americans. Intended for "practicing American artists," the school has Robert Casadesus as general director. André Marchal will conduct master classes in organ and Nadia Boulangier will head the organ department and will teach the many courses in musical construction of special interest to our readers.

The American office is at 122 East 58th Street, New York 22, N.Y. and Myra Davis is executive secretary.

Persichetti. His Sonatine for Organ Pedals Alone, Op. 11, is well known to organists as one of the most successful ventures in writing for pedal solo in such a manner as to produce a work which has musical value. In such a work there need be no problem of registration since the hands are free to push and pull continuously if it should be necessary. However, the restraint shown by Persichetti in his pedal solo work demonstrates his knowledge of the fact that the organ is an instrument which lends itself to teraced color changes.

In the new Sonata the same intelligent handling of the organ is evident. There is ample opportunity for color change in the places where it is required, and helpful registration suggestions are given by the composer. Fortunately, one looks in vain for a fearful gradual crescendo to full organ or the reverse. This work is soon to be published by the Elkan-Vogel Company of Philadelphia.

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The recently completed St. Hyacinth's Roman Catholic Church, Dunkirk, N.Y. is the home of a three-manual Tellers organ installed by Robert B. Po-Chedley whose Buffalo firm also drew up the tonal specification and the frontal design. The instrument will occupy space across the rear of the gallery with great pipes exposed in the center section and the balance behind a casefront of standing louvers.

Some of the existing Felgemaker pipe-work was revised for the new specification. The frontal design and the tonal plan were executed by Mr. Po-Chedley. The stoplist is as follows:

GREAT

Prinzipal, 8 ft., 61 pipes
Doppel Gedackt, 8 ft., 61 notes
Dolcan, 8 ft., 61 notes
Octav, 4 ft., 61 pipes
Copula, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixtur, 2 ranks, 122 pipes
Chimes

SWELL

Viola Pomposa, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Viola Celeste, 8 ft., 49 pipes
Viola Sourdine, 8 ft., 61 pipes
Prestant, 4 ft., 12 pipes
Flute Harmonique, 4 ft., 61 pipes
Doublette, 2 ft., 24 pipes
Larigot, 1½ ft., 49 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 8 ft., 61 pipes
Tremolo

CHOIR

Dolcan, 16 ft., 49 notes
Doppel Gedackt, 1 ft., 61 pipes
Dolcan, 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 49 pipes
Gedackt, 4 ft., 12 pipes
Octav Dolcan, 4 ft., 12 pipes
Quint, 2½ ft., 7 pipes
Piccolo, 2 ft., 12 pipes
Terz, 1½ ft., 5 pipes
Krummhorn (prepared)
Tremolo

PEDAL

Double Diapason, 16 ft., 32 pipes
Soubasse, 16 ft., 12 pipes
Sanftbass, 16 ft.
Quint, 10½ ft., 32 notes
Octav, 8 ft., 12 pipes
Bourdon, 8 ft., 32 notes
Prinzipal, 4 ft., 32 notes
Choral Flöte, 4 ft., 32 notes
Mixtur, 2 ranks
Bombarde, 16 ft., 12 pipes
Trompette, 8 ft.
Krummhorn, 4 ft. (prepared)

ANTIPHONAL

(played from Great)

Cor-de-Nuit, 8 ft., 61 pipes
Flute Celeste, 8 ft., 122 pipes, 2 ranks
Flute Conique, 4 ft., 61 pipes
Octav, 2 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Tremulant

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*Jean
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The hymn anthem is ever with us and must be serving a useful purpose or it would not be such a best-seller. All too few hymn anthems, we fear, are anything more than the most elementary juggling from the hymnal which even a reasonably well-trained and experienced church musician could excel with a few instructions written on a blackboard or even dictated. (We have seen these spur-of-the-moment things come off stunningly both in Canada and in the United States.) The hymn anthem in the hands of a genuine creative musician enhances its original material (which such a creator has usually selected with care) and in so doing makes both a musical and a practical contribution. We have the strong conviction that the excessive use of the hymn anthem device can wear very thin very quickly with most congregations and, without being asked, would counsel restraint.

We do not feel, for example that George Lynn has enhanced the two threadbare gospel tunes in his Abingdon Press *Are Ye Able?* and *I Need Thee Ev'ry Hour* merely by modulating a bit and rising to a high, loud ending in the first one; his *Come Let Us Use the Grace Divine* is slightly better. Nor is Francis Westbrook's *Were You There?* a major improvement over the several hymn book versions. On the other hand G. Winston Cassler's *Holy, Holy, Holy!* does have something to add to the original that is not mere sugar frosting for an empty carton.

We suppose a denominational publisher such as Abingdon has to try to play the Aesop character of the fable of the man, his son and the donkey. And this publisher does make excursions into more promising territory with Lloyd Pfautsch's *not easy* *The Temptation of Christ*; Austin Lovelace's quiet Easter *Come to the Tomb*; T. Frederick H. Candlyn's *A Song of Rejoicing*, based on Handel and largely unison; Robert Powell's *Jesus Name of Wondrous Love*, in two parts, men versus women; Joseph Roff's *easy Lift Up Your Heads*, for Palm Sunday; David Wehr's *Ah, Dearest Jesus*, largely unison and block harmony; Philip Dietrich's *SAB O Love That Triumphs Over Loss*; Lawrence Curry's "brotherhood" anthem, *Break, Day of God*, and a small Schütz unison excerpt arranged by C. Buell Agey as *Give unto the Lord, Oh Ye Mighty*.

Seven of a set of nine unaccompanied motets by Bernard Naylor have been sent us by Novello. They are for the various seasons of the church year and are so titled. Those so far received are all in modern counterpoint with division of voices and assume facile, highly-trained musicianship. Heathcote Statham's *Ye That Know the Lord Is Gracious* is a good solid English anthem. We are a little at a loss to account for a British in-

terest in Negro spirituals sufficient to justify a musician of Gordon Jacob's calibre in arranging "They Crucified My Lord." Basil Ramsey has attached some very familiar hymn words to Tchaikovsky's *Hymn to the Trinity* under the title *Holy, Holy, Holy! Lord God Almighty!*

For treble voices Novello sends an interesting *Magnificat* and *Nunc Dimittis* in E minor for boys voices and organ by Richard Drakeford. His boys, obviously, can count, keep their places against independent accompaniment and sail up to high A. Sure there is no crying need for another SA of Wesley's *Lead Me, Lord*; Desmond Ratcliffe has a new one. The SS Corfe anthem *I Will Magnify Thee, O Lord*, edited by Derek Holman, would make a good sound in boy voices but Mary Chandler's *Glory Be to God for Dappled Things* has a text which does not "get through" to us, we are sorry to say.

Concordia's new list contains a set of three anthems by Healey Willan for a choir in Missouri; they are a good example of Dr. Willan's intelligent concern for the volunteer choir. Appropriate for church dates just ahead they are: *Behold the Lamb of God; Christ Is Risen, Alleluia!*, and *God Is Gone Up with a Shout*. A *Holy Week Response*, Inggeri-Gore, utilizes a trio of treble soloists plus a mixed choir. Austin Lovelace has arranged an *Out of the Depths* by Charpentier; effective and not difficult, it has division in the tenor part. Other editings include Karl Geiringer's of a big Haydn *We Seek Not, God Our Lord*, for Glory (originally Non Nobis, Domine); a Vulpus Isaiah, Mighty Seer in Days of Old which expands to seven parts; and a Leland Sateren of a Viadana motet with the title *Sing, Ye Righteous*.

Ludwig Lenel's curious and interesting round *Arise and Be Not Afraid* (still Concordia) will probably look frighteningly complex; it really is not but it is fairly demanding. Not so Joseph Roff's *Bestow Thy Spirit upon Us* or S. Drummond Wolff's *Love of the Father*. A set of three hymn settings by Carl Schalk for the Lutheran hour are simple and effective: *God of Mercy, God of Grace*; *The King of Love My Shepherd Is*, and *O Love How Deep*. Continuing the work on *The Formulary Tones* in the major volume issued recently, Concordia this month offers *Prose for Lent and Have Mercy on Me*, prepared by Paul Bunjes. Mr. Bunjes also has available another of those "chorale concertatos"—this one on the *Palm Sunday All Glory, Laud and Honor*, for congregation, choir, organ and trumpet.

In Concordia's list not for SATB are two SABs by Richard Wienhorst: *Christ Lay in Death's Strong Bonds and Come, Holy Ghost*; and a TTBB *If Ye Love Me of Thomas Tallis arranged by Hewitt Pantaleoni*.

A new Westminster Press collection, *Anthem for the Adult Choir*, edited by W. Lawrence Curry, is not the usual rehash but is entirely fresh material of very moderate difficulty and considerable variety.

Admirers of Roy Ringwald will want to see his new cantata with carols called *A Celebration of Easter* (Shawnee Press). About two-thirds original material with nine arranged melodies, it has the usual Ringwald choral skill, but he has not,

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we think, achieved another Song of Christmas here.

Also from Shawnee are a set of hymn anthems, some for combined choirs. Where the original hymn itself is strong, it helps carry the arrangement even in the face of superfluous modulation, descants and other tools of the trade. Combined choir arrangements include: O Saviour Blest by Wihla Hutson; I Love Thee, My Lord by James D. Cram, and We Gather Together by Wallace Hornibrook. There is an SSAB by Mr. Hornibrook of Immortal, Invisible. Warren Angell's original Great Is the Lord has optional trumpet duet; Robert Graham's Lenten Our Master Lies Asleep is based on a Christina Rossetti poem. Houston Bright's SSA Four Sacred Songs for the Night are of considerable musical worth and might find a welcome place on a program of a woman's choral group. Arthur Frackenpohl's Three Easter Carols are available both SATB and SA; in frank imitation of folk idioms, they are bright and tuneful and highly suitable to the Easter season (The World Itself Keeps Easter Day; The Whole Bright World Rejoices Now; God Is Ascended Up on High).

The Marks offerings this month are mostly editings of standard works largely available for some time in other editions. They include three movements of the little G major Mass by Schubert (Kyrie, Agnus Dei, Gloria) with Latin text only; the Sanctus from the Mozart Missa Brevis in D; Lacrymosa from the Cherubini Requiem; two Haydn—Sing with Joy and Gladness and the Sanctus from the Mass in B flat—and the Schubert Twenty-third Psalm for treble voices. Two originals are: Joseph Roff's Peace to This House, largely block harmony with a big ending, and Marcel Frank's SSA Song of the Little Lamb.

A single from World Library of Sacred Music is They Shall Rise Up as Eagles by Harold Clayton, a sizable a cappella piece whose shifting tonality and varied measure lengths presuppose musicianship. The texture itself is not complex.—FC

CROZIER FEATURED ARTIST FOR SERIES AT ROLLINS

Catharine Crozier opened the annual series of organ vespers Jan. 4 in Knowles Memorial Chapel, Rollins College, Winter Park, Fla. The series continued through the month of February and featured a number of guest artists including Gordon Wilson, organist. In two of the programs Miss Crozier used the harpsichord.

The final program included sonatas by Purcell and Boyce with harpsichord and by Mozart with organ. A group of English composers for organ and the Mozart Fantasie in F minor completed the program.

RICHARD E. PHIPPS directed a performance of Mendelssohn's Elijah, part 2, Jan. 29 at the First Baptist Church, Muncie, Ind.

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VALPARAISO U WILL HOLD SEMINAR AFTER EASTER

The sixteenth annual Valparaiso, Ind. University church music seminar will be held on the university campus the first weekend after Easter. It will open April 6 with a concert by the University-Civic orchestra and will close with a festival service April 9 in Memorial chapel. Sessions will feature lectures, round table discussion, choral demonstrations and recitals on the new Schlicker organ.

Participating will be the Westphaelische Kantorei from Herford, Germany, under the direction of Dr. Wilhelm Ehmann. Dr. Ehmann will give a lecture with demonstrations by his choir of 16th and 17th century choral and instrumental music. The Kantorei will sing a concert in Memorial chapel April 8.

Also participating in the programs will be choirs from the university and from Concordia Teachers College, River Forest, Ill.

MIAMI U HEARS PROGRAM FOR ORGAN AND ORCHESTRA

Eugene Hill was organist and Adon Foster conductor in a Miami University program of music for organ and orchestra Jan. 15 at the Holy Trinity Episcopal Church, Oxford, Ohio. The orchestral ensemble was assisted by Nancy Morrison, soprano, Robert Stofer, organist, and the Oxford string quartet in a program which included Trio Sonata for strings and organ Opus 3, Corelli; Organ Concerto 4 in F, Handel; Cantata Pastorale for the Nativity of Our Lord, Scarlatti; Canzona, Felix Gethen, and Dr. Hill's Concertino for organ, strings and timpani.

MRS. NELSON ASSUMES NEW POST IN TOLEDO CHURCH

Mary Cheyney Nelson has been named organist and choir director of St. Michael's in the Hills Episcopal Church, Toledo, Ohio. She received her bachelor of music degree from the Westminster Choir College and later studied organ with Flor Peeters. She has served churches in Virginia, West Virginia, Pennsylvania and Massachusetts and has taught at the Hampton Institute in Virginia.

Mrs. Nelson's husband, Dr. Boris E. Nelson, is the director of the division of fine arts of the University of Toledo.

AN AUDIENCE of 3,000 attended a ballet concert Jan. 22 at the Ford auditorium, Detroit on which Phillip Steinhaus was organ soloist with the Detroit symphony orchestra in the Poulenc concerto.

THE 50-VOICE Southwestern University choir, Georgetown, Tex., will give 12 concerts between Feb. 1 and March 12; Dean John D. Richards is director.



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The new three-manual Swain and Kates organ in the East Bay Interstake Center, Church of Jesus Christ of Latter-Day Saints, Oakland, Cal., was opened with two recitals Nov. 17 and 18 by Dr. Alexander Schreiner.

The organ, containing 70 ranks and 3,762 pipes, is housed in an auditorium seating 2,200. The \$2,000,000 center is located on an 18-acre site in the hills of Oakland, overlooking San Francisco Bay. The instrument was designed by Robert Kates of Swain and Kates in co-operation with Robert Douglas, organist of the center. It was built in Western Germany. The stop disposition is as follows:

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GREAT
Quintatton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bordun, 8 ft., 61 pipes
Spitzgedeckt, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Lochgedeckt, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Quinte, 1½ ft., 61 pipes
Plein Jeu, 5-7 ranks, 183 pipes
Cymbelstern, 6 bells

SWELL
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Rohr Flute, 4 ft., 68 pipes
Klein Principal, 4 ft., 68 pipes
Flute Harmonique, 4 ft., 68 pipes
Zauberflute, 2 ft., 61 pipes
Scharf, 4-6 ranks, 293 pipes
Fagot, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
English Horn, 8 ft., 68 pipes

CHOIR
Gemshorn, 8 ft., 68 pipes
Gemshorn Celeste, 8 ft., 56 pipes
Stillgedeckt, 8 ft., 68 pipes
Spitz Principal, 4 ft., 68 pipes
Koppel Flute 4 ft., 68 pipes
Nazard, 2½ ft., 61 pipes
Block Flute, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Italian Principal, 1 ft., 61 pipes
Holzregal, 16 ft., 68 pipes
Krummhorn, 8 ft., 68 pipes
Rohrschalmel, 4 ft., 68 pipes
Bombard, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Acuta, 4-7 ranks, 319 pipes

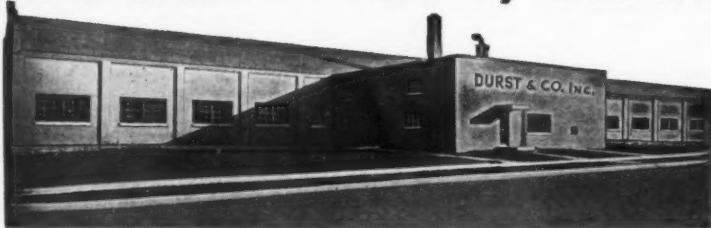
PEDAL
Untersatz, 32 ft., 12 pipes
Resultant, 32 ft.
Holzprincipal, 16 ft., 32 pipes
Subbass, 16 ft., 12 pipes
Bourdon, 16 ft., 32 pipes
Violone, 16 ft., 32 pipes
Quintatton, 16 ft.
Octave, 8 ft., 32 pipes
Singend Gedeckt, 8 ft.
Viola da Gamba, 8 ft., 12 pipes
Flauto Dolce, 8 ft., 32 pipes
Choral Bass, 4 ft., 32 pipes
Wald Flute, 4 ft., 32 pipes
Nachthorn, 2 ft., 32 pipes
Mixture, 5 ranks, 160 pipes
Bombard, 16 ft., 32 pipes
Fagot, 16 ft.
Trumpet, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes
Schalmey, 4 ft., 32 pipes

KIRK IN THE HILLS HEARS PROGRAM FOR SOLO VOICE

A program of sacred music for solo voice was heard Jan. 15 at Kirk in the Hills, Bloomfield Hills, Mich. A string quartet plus Edgar Billips at the organ and Phillip Steinhaus at the harpsichord joined Doralene McNelly in: Now Will I Praise the Lord, Schütz; Go, Congregation, Go, Antes; O Had I Jubal's Lyre, Handel; Lord in Thee do I Trust, Buxtehude, and Exultate, Jubilate, Mozart.

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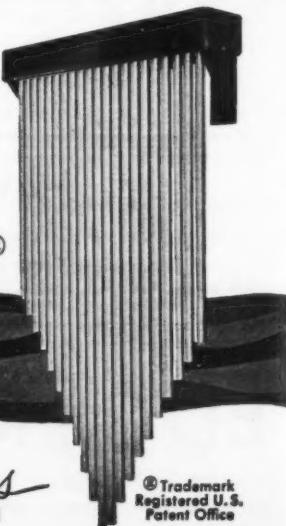


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WANTED—ARTISAN KITS, WIRED, UNWIRED. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

WANTED—RANK OF BRASS TRUMPETS, 15 in. pressure. J. H. Thomas, 422 E. State St., Olean, N.Y.

WANTED—PIPE ORGAN service man wishes position, 30 years experience. Familiar with electric and pneumatic action. Will work anywhere. Charles Opalecky, 304 Prospect Ave., Staten Island 1, N.Y.

WANTED—EXPERIENCED metal organ pipe maker. American citizen wants to make change. If interested, address C-7, THE DIAPASON.

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POSITION WANTED—ORGANIST AND choir director with thirty years experience in New York and New England Protestant churches of all denominations. College graduate with degree in church music; single; available within sixty-mile radius of Portland, Maine, as full-time or part-time position. Excellent references and background information available upon request. Address C-3, THE DIAPASON.

POSITION WANTED—PIPE ORGAN service man wishes position, 30 years experience. Familiar with electric and pneumatic action. Will work anywhere. Charles Opalecky, 304 Prospect Ave., Staten Island 1, N.Y.

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